

FRIDOLIN.

OR

THE MESSAGE TO THE FORGE.

A

Dramatic Cantata,

BY

RANDEGGER.



LONDON, CHAPPELL & CO

WORLD

1914

WORLD

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F R I D O X I V,

OR
THE MESSAGE TO THE FORGE.

A Dramatic Cantata.

THE WORDS FOUNDED ON SCHILLER'S BALLAD

"DER GANG NACH DEM EISENHAMMER."

BY

Germinia Rudersdorff.

The Music Composed

BY

ALBERTO RANDEGGER.

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Where may be had.

THE SEPARATE VOICE, & STRING PARTS.



FRIDOLIN.

DRAMATIS PERSONÆ.

WALDEMAR, *Count of Saverne.*
EGLANTINE, *Countess of Saverne.*

FRIDOLIN, *Page to the Countess.*
HUBERT, *Squire to the Count.*

Chorus of Huntsmen, Handmaidens to the Countess, Peasants and Smiths.

Period, 1400.

IN the preface to his admirable English version of Schiller's *Poems and Ballads*, the late Lord Lytton observed :— "Schiller, speaking of this ballad, which he had then nearly concluded, says that 'accident had suggested to him a very pretty theme for a ballad,' and that 'after having travelled through Air and Water,' alluding to *The Cranes of Ibycus* and *The Diver*, 'he should now claim to himself the element of Fire.' Hoffmeister supposes, from the name of Saverne—the French orthography for Sabern, a town in Alsatia—that Schiller took the material for his tale from a French source, though there are German legends analogous to it." The

ARGUMENT

of the story, as set forth in this Cantata, which closely follows Schiller, may be stated thus :—

Fridolin and Hubert are in the service of the Count of Saverne. Hubert, aspiring to win the affections of the beautiful Countess, conceives a violent hatred of Fridolin, whom he regards as an obstacle in his path. Taking advantage of Fridolin's loyal devotion to the Countess, Hubert excites the jealousy of the Count, and prompts a stern revenge. The Count forthwith writes to some mechanic serfs, ordering that whoever comes asking a certain question shall be at once thrown into their furnace. Fridolin, innocent of wrong and unconscious of danger, receives the "message to the forge;" but, ere setting out, he waits upon his mistress for such commands as she might have to give. The Countess desires him to enter the chapel he would pass on his way, and offer up a prayer for her. Fridolin obeys, and thus saves his life; but vengeance overtakes the traitor, Hubert, who, going to the Forge to learn whether the plot has succeeded, himself asks the fatal question, "Is obeyed your lord's command?" and himself becomes the victim. Fridolin subsequently appears, and is about to perish likewise, when the Count and Countess, between whom explanations have taken place, arrive on the scene, to preserve the innocent, and to learn the fate of the guilty.

PROLOGUE.

A pious youth was Fridolin,
Who served the Lord with zeal;
And did his duty faithfully,
Come thereby woe or weal.

For this, when subtle foe conspired,
And sought o'er him to boast,
About his path, in direst need,
Kept guard the angel host.

SCENE I.—*Park in front of COUNT SAVERNE'S
Castle. Dawn of day.*

FRIDOLIN, *placing flowers upon the balcony of the
COUNTESS'S apartments.*

Fridolin.

Recit.—Arising from the lap of star-clad night,
Where erst he lay in dreams of sweetest light,
Up soars the day, and, shaking free his wings,
On ferns and grass and blossoms dewdrops flings;
His kiss receives with rosy blush the earth,
His glance incites the birds to songs of mirth.
In these first hours of new-awakened day,
The soul yields gladly to his gentle sway,
And, rend'ring up each sense to soothing calm,
Enraptured tastes of Hope's delicious balm.

Air.—None but holy, lofty thoughts
Fill my soul and form themselves to prayer—
Prayer for her whose boundless worth,
Like her beauty, passes all compare.
When an orphan, and alone
In the cold and heartless world I stood,
Tend'rest love on me she shed
Like an angel, bountiful and good.
As the beacon shows his path
To the doubting wand'rer from afar,
So her peerless virtue proved,
Through life's devious ways, my guiding star.
Fragrant blossoms bright with dew,
Of my grateful heart the thanks convey,
T'ell her that her slightest wish,
E'en till death, I will with pride obey.
Life or death—whate'er betide, I'm thine,
Bounteous, noble, beauteous Eglantine.

[*Exit.*

Enter HUBERT.

Hubert.

Recit.—Proceed, thou hateful minion, on thy path,
Unconscious of my jealousy and wrath.
So well in artful speech thy tongue is trained
That, spoilt and pamper'd, thou hast favour
gained

Where I am scorned, and spurned, and overthrown,
Because my heart's deep love I dared to own.

Andante.—For one kind glance from out those
eyes divine

My life-blood I would gladly, freely, give ;
To press one only kiss upon those lips
Would be to die with bliss, yet, dying, live.
Her matchless beauty words cannot pourtray,
Nor tell her softest look's all-potent sway.
From her sweet presence flows ethereal light,
Deprived of her, I wander lone in night ;
Her charms, her graces so my being thrall
That I must gain her love, or, failing, fall.

Recit.—Dispelled by jealous rage is hope's fond
dream,

And hatred rules where love has reign'd supreme.
My rival to destroy, revenge to gratify,
I'd move or heaven or hell, remorse and death
defy.

Allegro.—A thousand hideous deaths I'd make
him die,

And, gloating o'er his pain, stand scoffing by ;
I'll drain the brimming cup of sternest hate,
And with unfaltering hand prepare his fate.

(*Horns are heard on all sides calling to the chase.*)

CHORUS OF HUNTERS.

I.

Hark ! the horn
Awakes the morn !
Sleep, away,
'Tis break of day !
Saddle the horses,
Unkennel the hounds,
Mount quick, and follow
Their free joyous bounds ;
Waken the echoes far and near,
We go, we go to hunt the deer !
Tally-ho ! tally-ho ! tally-ho !

II.

See the chase,
With eager face,
Leaves his lair,
And snuffs the air ;
Wildly then dashing
Through forest and field
Breasts he the river,
Disdaining to yield.
Quicker ride on—he stands at bay !
Hurrah ! a stag is ours to-day !
Tally-ho ! tally-ho ! tally-ho !

Enter COUNT WALDEMAR.

Count.

And wherefore, Hubert, tarriest thou behind ?

Hubert.

My lord, unfit for sport is heart and mind ;
Reflections grave I have, and anxious thought.

Count.

Say, what the cares with which thy soul is
fraught ?

Hubert.

How happy, noble master, should'st thou be
With all the blessings Heav'n has given thee :
Rank, riches, and a virtuous lady's love,
Which stands the flatterer's wiles and snares
above.

Count.

Weak, erring, frail are women, one and all,
And in temptation's trial prone to fall ;
To safer care mine honour I confide—
Who dares to lift his eyes on Saverne's bride ?

Hubert.

Thou sayest well ; the knave, howe'er high born,
Who thus could sin, deserves contempt and
scorn.

Count.

By Heaven ! thou speakest not of one who lives !

Hubert.

(Had I but silence kept—my mind misgives)
I held what's known to all as known to thee.

Count.

The truth I cannot deem such infamy.

Hubert.

So blind thy trust that thou hast never seen
Where Fridolin's affection long hath been ;
How on your lady's smiles he feasts his eyes,
And to his lute enamoured ditties sighs.

Count.

Ah ! is it so ? then let the traitor seek
Mercy of Heaven, ere I my vengeance wreak !

Count.

Hubert.

Death and destruction	Death and destruction
Fall upon his head ;	Fall upon his head ;
Just retribution	Grim retribution
Let the traitor dread.	Shall my rival dread.

Hubert.

My lord, thy trusty Hubert knows full well
A stern, but righteous doom—list, while I tell.

'Mid yon gloomy mountains,
In darkest ravine,
Where sunbeams ne'er enter,
The moon is ne'er seen,
Hid by rocks o'erhanging,
With fir trees o'ergrown,
Remote from all dwellings,
A forge stands alone.
Wide furnaces roaring,
The glare of fierce brands,
Anvils clanging, resounding,
Reveal where it stands.

There, toiling like demons,
 'Mid encompassing fire,
 Are men fit and ready
 To work thy desire.
 Wild, reckless, and daring,
 Dark deeds their delight ;
 Let them wreak thy vengeance,
 And his guilt requite.

Count.

Thou speakest well, this wretched knave
 Shall find in yonder depths his grave.
 Thy tablets, quick, and I will pen
 A message to those daring men. (*Writes.*)

“ Mark, ye serfs, your lord's command
 Written by his own stern hand.
 My fair honour, my good name,
 Foulest traitor would defame.
 To your forge if one should speed,
 Asking—of these words take heed—
 ‘*Is fulfilled your lord's decree ?*
 Grasp with iron hand—'tis he.
 Have no pity, thrust him stern
 Where the fiercest fires do burn ;
 Great the traitor's vile offence,
 Great shall be his recompense.”

Despatch with speed the fatal message, haste,
 My heart, impatient, yearns revenge to taste.

Count.

Hubert.

Death and destruction	Death and destruction
Fall upon his head ;	Fall upon his head ;
Just retribution	Grim retribution
Let the traitor dread.	Shall my rival dread.

SCENE II.—*The LADY WALDEMAR'S Chamber.*

The LADY WALDEMAR and her handmaidens.

Chorus.

Calmly flow the equal hours,
 As we sit around the loom,
 Weaving with a skilful hand
 Many-colour'd flowers' bloom.
 All around is hush'd and still,
 Save the pensive nightingale
 Who to Zephyrs tells his love
 As they sport o'er hill and dale.
 Passed 'mid labour, love, and song,
 Full of tranquil joy's our life :
 But from minstrel's chanted tale
 Know we of the world's rude strife ;
 Happy days were those we've spent,
 Happier days are yet in store.
 Thus, o'er placid waves life's bark
 Glides unto the happiest shore.

Countess.

Recit.—Repose and peace, within, without,
 A dreamland this of rest,
 Wherein I dwell, its happy queen,
 By love enthron'd and blest.

Air.—No bliss can be so great
 As that the loving soul o'erflows,
 When one dear cherish'd heart
 With kindred love responsive glows,
 To feel there is no thought,
 No joy, no hope, nor fond desire,
 Which does not answering thought,
 And joy, and hope, and wish inspire.
 Thus blest by holy love,
 A glorious and effulgent light,
 The earth, the sky, all things,
 Bathes in its heavenly radiance bright.
 So love me well, sweetheart,
 As I love thee, my dearest, best ;
 Yea, love me well, sweetheart,
 And in thy love for aye I'll rest.

Enter FRIDOLIN.

Fridolin.

With urgent message hence I'm sent,
 Towards the forge my steps are bent ;
 Say, dearest lady, ere I go,
 What loving duty best to show ?

Countess.

No squire has e'er so faithful been
 As thou, my gentle Fridolin ;
 And though my fancy nought demands,
 Thy zeal my gratitude commands.

Fridolin.

Thy gratitude ! the grace is thine,
 If there be debt, the debt is mine ;
 I owe thee, lady, more to-day
 Than life's devotion e'er can pay ;
 My thankful heart no rest can feel
 But serving thee in duty leal.

Countess.

Then listen, gentle cavalier,
 If to a chapel thou draw near
 Turn thee aside, bend low the knee,
 And offer up a prayer for me.

Fridolin.

Such fervent prayer my gratitude inspires,
 That thy behest but meets my own desires.

Ensemble.

Above yon sun,
 The stars above,
 Eternal reigns
 A God of love.
 His pity mild,
 His mercy, grace,
 With loving arms
 All worlds embracc.
 A faithful heart's
 Devoted prayer,
 Attaining heav'n,
 Finds audience there.

FRIDOLIN, on the point of leaving, kisses the
 hand of the COUNTESS, at the same moment
 enter COUNT WALDEMAR and HUBERT.

Count (aside).

Now know I, Hubert, thou speak'st true,
Audacious knave! he this shall rue.

(Harshly to the Countess.)

My lady, pray, why now alone?
And where are all your women gone?

Countess.

Oh Waldemar! that look of rage
Some dire event must sure presage!

Count (ironically).

Sweet lady mine, men's humours change;
From smiles to frowns they easy range.

(Sharply to Fridolin.)

Fair Squire of Dames, why such delay?
Haste, and my orders prompt obey.

QUARTETT.—*Countess.*

With anxious foreboding
My soul is oppress'd;
Wherein, O my husband,
Have I now transgress'd?
What darkness hangs o'er me?
What fate is before me?
Thy aid, Heaven, lend
And peace to us send.

Count.

With rage overwhelming
My soul is oppress'd;
Those eyes seeming guileless
His love saw confess'd.
Wild passion comes o'er me,
Revenge lies before me,
My wrath shall descend
His false heart to rend.

Fridolin.

With gloomy foreboding
My soul is oppress'd;
Why frowns my dear master?
How have I transgress'd?
What darkness hangs o'er me?
What fate is before me?
Thy aid, Heaven, lend
And peace to us send.

Hubert.

With hatred o'erwhelming
My soul is oppress'd;
But death's my avenger,
On him I detest.
Love's passion comes o'er me;
Success lies before me.
Thy aid, Fortune, lend,
No power him defend.

SCENE III.—*A glade in the forest, on one side
a chapel. Villagers dancing.*

Chorus.

Song is resounding,
Dancers are bounding,
Whirling and swinging,
Laughing and singing,
Filled they with pleasure,
Keeping the measure.
Sporting, wooing,
Now pursuing,
Clasping, gliding,
Now dividing,
Faster, faster,
Mirth is master.

Music and mirth are the gods of the hour,
Dancing and laughing, own we their power.

(The organ is heard from the chapel.)

But hark! the organ's solemn sound
In strains celestial floats around.
Let us, with gratitude and praise,
In holy hymn our voices raise.

Choral Prayer.

Guardian angels, sweet and fair,
Deign to hear our lowly prayer;
Guide our steps through toil of day
With your wise and gentle sway.
When our eyes are closed in sleep
Watch beside our pillow keep;
Guardian angels, sweet and fair,
Answer send to this our prayer.
Enter Fridolin during the prayer.

Fridolin.

Oh holy sounds! oh blessed hymn of praise!
What peace is theirs who trustful voices raise
In Heaven's high courts to Heaven's Great King!
Earth's cares and sorrows vanish from this place,
The weeping mourner dries his tearful face,
Again in glad some strains to sing.

Chorus.

Sancta Maria, enthronèd above,
Hear us, and bless us, dear Mother of love.

Fridolin.

In darkness wand'ring, and by fear oppress'd,
No light to cheer his path, no place of rest,
For help the weary pilgrim cries.
The prayer is heard, and on his gloomy way
Is shed the glory of celestial day;
He sees the Sun of Heaven arise.

Chorus.

Sancta Maria, enthronèd above,
Hear us, and bless us, dear Mother of love.

Fridolin.

My noble lady, gentle mistress mine,
Full lowly bending at yon sacred shrine,
For thy sweet welfare I will humbly pray,
And so thy wish, as my desire, obey.

Chorus.

Sancta Maria, &c.

SCENE IV.—*Chamber in the Castle.**Count Waldemar.*

Recit.—The wildest conflicts rage within my fever'd soul ;
Revenge, regret, tear at my heartstrings each in turn.

I hate myself, since honour bids to love no more,
And watch, with anguish keen, my hopes to ashes burn.

Air.—O woman, with the pure and guileless face,
What boundless faith I once in thee did place !
Attun'd to truth, thy low, melodious voice
Brought calm content, and bade my heart rejoice.

No care disturb'd, but at thy presence fled,
On all around by thee was blessing shed.

Distrust and doubt were strangers to my breast,
When, in thy love, my life found peace and rest.

I knew thee fair ; I fondly deem'd thee true,
And loved thee well with love that ever grew.
Now all is o'er, and on my coming years
A grief has fallen, too keen, alas, for tears.

*Enter Countess.**Countess.*

My Waldemar, how erred thine Eglantine
That thou couldst doom her thus in grief to pine ?

Count.

How erred she ? ask thy conscience if thou dare,
To thine own heart lay all its frailty bare.
Didst not to traitor's suit incline thine ear,
Conceal his guilt, keep him thy presence near ?

Countess.

That I did wrong, repenting I confess,
But shame and fear were cause of dire distress.
My tender heart would e'en a traitor screen,
And stand his guilt and thy fierce wrath between.

Count.

Ah ! then 'tis true, and I was not deceiv'd !
I clung to doubt, would fain have not believ'd !

*Ensemble.**Countess.*

Why did I not my heart obey ?
Before him every action lay ?
Oh ! nought were left me but to die,
If love should from his bosom fly.

Count.

Though scarce confess'd, hope's feeble light
Reliev'd the gloom of my dark night.
As she is false, that hope must die,
And peace for ever from me fly.

Countess.

Oh Waldemar ! canst thou not pardon me,
For that I Hubert's guilt conceal'd from thee ?

Count.

What say'st thou ? Hubert ! do I hear aright ?
Or doth a hideous dream my soul affright ?

Countess.

'Twas even so—he basely has transgress'd,
And in mine ear unholy love confess'd.

Count.

I see it all ! the scales fall from my eyes,—
But Fridolin !—the forge once gain'd, he dies.
For know, the traitor's false and lying tongue
Charg'd him with guilt, and I have done foul wrong.

Countess.

Oh frightful fate ! yet Heaven's protecting hand
Will keep him safe, despite thy rash command.
Come, let us hasten to the place of dread
Ere justice hurl its thunders on thy head.

Ensemble.

On swift-moving pinions of terror
Let us fly,
To rescue the victim of error
Ere he die.

SCENE V.—*The Forge.**The Smiths working at the anvils and drinking.**Chorus.*

Gift of demons, raging fire,
Fiercely blazing in grim ire,
Hissing, spitting, sparks emit,
Rushing, roaring, flare and flit !
Now we stir thee, plunging deep,
Till our pulses madly leap.
Wield the hammer, swing it round,
Strike the anvil, make it sound ;
Quaff the goblet's ardent tide,
Laugh at scruples, fear deride,
Dashing, crushing, aught we dare,
Smiting, shatt'ring, nought we spare.

*HUBERT enters hastily.**Hubert.*

Its fierce impatience to control
No longer strives my jealous soul.
Cease, noisy knaves, and answer me,
Have ye obeyed your Lord's decree ?

Chorus.

Seize the traitor, smite and slay,
Learn thyself how we obey.

(They seize and drag him towards the furnace.)

Hubert.

Back! O horror! ye mistake.
Loose me, fiends, for mercy's sake!

(They hurl him into the furnace.)

Chorus.

Quaff the goblet's madd'ning tide,
Laugh at scruples, fear deride,
All who come our path across,
Men or iron, are but dross.

Enter FRIDOLIN.

Fridolin.

Good smiths, your lord demands through me,
Have ye obey'd his high decree?

Chorus.

Laugh at scruples, fear deride,
Seize all traitors—

The COUNT and COUNTESS enter in great haste.

Count.

Hold! at your peril, touch him not,
Poor victim of a fiendish plot.

Chorus.

Dread lord, we own thy sovereign sway,
In life or death we thee obey.
Ask yonder furnace it can tell
Whether we do thy bidding well.

Count.

What mean ye knaves? beware my ire—
Whom have ye killed?

Chorus.

Hubert, thy squire.

Count and Countess.

Oh! awful and mysterious Providence,
Who judgest crime and guardest innocence

*(Organ, with chorus of women's voices, is heard
in the distance.)*

Chorus.

Let your voices anthems raise,
In heartfelt songs of grateful praise;
Laud the justice, mercy, love,
Of Him who reigns all worlds above.

EPILOGUE.

Join we all the glorious song,
Lift our voices clear and strong;
He, our Lord and God is just,
In Him ever will we trust.
All on earth that's true and right
Precious is in Heaven's sight;
And a wall of guardian fires
Virtue shields when vice conspires.
Join we, then, the glorious song,
Lift our voices clear and strong,
He, our Lord and God is just,
In Him ever will we trust.

FRIDOLIN.

ALBERTO RANDEGGER.

PROLOGUE.

MAESTOSO.
(M.M. ♩ = 52.)

ff marcato.

ff >

Silent. *p*

pp

Silent. *pp*

ppp

cresc. *sf* *dim.* *pp*

pp *ppp* *pp*

ppp

POCO PIÙ. (M. M.) = 66.

SOPRANI.
CONTRALTI.
CHORUS.
TENORI.
BASSI.

mf

mf A pi-ous youth was Fri-do-lin, Who

A pi-ous youth was Fri-do-lin, Who

POCO PIÙ.
(M. M.) = 66.

p

served the Lord with zeal, And did his du-ty faith-ful-ly, Come

served the Lord with zeal, And did his du-ty faith-ful-ly, Come

p *sf*

there-by woe or weal. For this,

there-by woe or weal. For this,

sf *f* *dim.*

when sub - tle foe con - spir'd And sought o'er him to

when sub - tle foe con - spir'd And sought o'er him to

pp

boast, A - bout his path, in di - rest need, kept guard the an - gel

boast, A - bout his path, in di - rest need, kept guard the an - gel

pp

A - bout his path, in di - rest need, host. A - bout his

host.

(Swell.)
ORGAN. *pp*

4

path,.... kept guard the an-gel host....

A-bout his path, kept guard the an-gel host....

pp

ff^v ORCHESTRA.

Ped.

ff

ff

dim.

poco rall^{to}

pp

ppp

Attacca subito
N^o 1.

"FRIDOLIN."

5

ALBERTO RANDEGGER.

No. 1.

REC'DO AND SONG. FRIDOLIN.

(M.M. ♩ = 46)

ADAGIO.

The musical score is written for piano and voice. It consists of five systems of music. The first system shows the piano introduction with a tempo marking of ADAGIO and a metronome marking of (M.M. ♩ = 46). The piano part is in 3/4 time and features a melody in the right hand and accompaniment in the left hand. The vocal part is in the same time signature and key signature. The score includes various dynamic markings such as *ppp legato*, *pp*, and *p*. There are also performance instructions like *R.H.* (Right Hand) and *Ped.* (Pedal). The score is written in a key signature of one flat (B-flat major or F minor) and a 3/4 time signature.

FRIDOLIN.

p tranquillo. Recit.

Dim: A ris - ing from the

pp *sf* *pp* *sf* *pp* *poco rull.* Recit.

lap of star-clad night, Where erst he lay in dreams of sweetest light,

Cres *ANDANTE.* Up soars the day.... And shak - ing free his

pp 3 3

wings, On ferns and grass and blos - - soms dew . . drops

3 3 3 3

Recit. flings... His kiss receives with rosy blush the

pp *Recit.*

Andante. earth; His glance incites the birds to songs of mirth.

pp Andante. *Allegretto scherz.*

Recit. p In these first

gva *Recit.*

Andante hours of new-a-waken'd day. The soul yields glad-ly,

pp *cantabile* *Andante* *Ped:*

the soul yields glad - ly to his gen - tle sway, ...

p *a tempo*

pp *a tempo*

And rend'ring up each sense to soothing

p

calm. En - - rap - tured tastes of Hope's de - li - cious

f *Dim.* *pp*

pp *Dim.* *pp*

poco più sosten.

balm.

pp *pp* *Rall.*

p con espress.

Andantino. (M.M. ♩ = 76) ; None but ho - - - ly,

pp *pp legato*

lof - - - ty thoughts Fill my soul And

Cresc.

form them_selves to pray'r, - Pray'r for

p

her whose bound - - - - less worth, Like her

Cresc. *Cresc.*

beau-ty, like her beau-ty pass-es all com-

f *p* *Dim.*

-pare! When an or-phan, an

p *pp*

or-phan and a lone..... In the cold and heart-less

pp *p*

world, in the cold and heartless world I stood

poco rall? *a tempo* *p*

p Ten - - d'rest love on me she

The first system of music features a vocal line in treble clef and a piano accompaniment in bass and treble clefs. The vocal line begins with a piano (*p*) dynamic and includes the lyrics "Ten - - d'rest love on me she". The piano accompaniment consists of a flowing eighth-note melody in the right hand and a supporting bass line in the left hand.

Cresc. shed.... ten-d'rest love on me she *Poco meno.* shed.... Like an

Cresc. *Poco meno.*

The second system continues the vocal line with the lyrics "shed.... ten-d'rest love on me she shed.... Like an". The piano accompaniment includes dynamic markings for *Cresc.* (crescendo) and *Poco meno.* (poco meno). The piano part features a more active eighth-note accompaniment.

p an... gel like an an... gel, *Dim.* *rall. a poco*

pp *pp* *cantabile*

The third system features the vocal line with the lyrics "an... gel like an an... gel,". The piano accompaniment is marked *pp* (pianissimo) and *cantabile*. The piano part has a slower, more sustained accompaniment. Dynamic markings include *p*, *Dim.*, and *rall. a poco*.

a poco boun - - ti - ful, *Rall.* boun - - ti - ful, and *long Dim.*

Dim. *Cres.* *Rall.* *pp* *pp*

R.H. Ped: *

The fourth system concludes the vocal line with the lyrics "boun - - ti - ful, boun - - ti - ful, and". The piano accompaniment includes dynamic markings for *Dim.*, *Cres.*, *Rall.*, and *pp*. The piano part features a *R.H.* (Right Hand) section and a *Ped:* (Pedal) section. A star symbol (*) is placed at the end of the system.

a tempo 19

good.

p con espres.

As the bea - con shows his

trem.

path To the doubt - - - ing wand' rer from a -

Cresc.

- far, So her peerless vir - tue prov'd

legato

Through life's de - vious ways, my guid - - - ing

Dim.

Ped. * Ped. *

star.... my gui - - - ding star. Fragrant

blossoms bright with dew, Of my grate - - ful

pp *sf* *sf*

heart the thanks con - - - vey....

Cres.

Tell her, tell her that her slightest

pp

Cres.

poco tratto

wish E'en till death I will with pride o... bey... I

sf *poco tratto* *sf* *sf* *sf*

Rall. *Dim.* *a tempo*

will with pride o... bey..... Life or death, what.

poco Rall. *Dim.* *a tempo* *Ped.*

animando *Cres.* *f* *Tempo 1º*

-er be-tide, I'm thine..... I'm thine, Bounteous,

animando *Cres.* *f* *Tempo 1º* *faccel.* *faccel.* *Tempo 1º*

> Dim. *> Cres.* *f* *con passione*

no - ble, beaux E - glan - tine.... Bonteous,

Ped. ** Ped.* ***

> no - ble, beaux E - glan - - - - - tine.....

Rall. *a tempo*

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

sf *sf*

Dim. *pp* *morendo*

Dim. *pp* *2 Ped.* ***

No. 2.

SCENA - HUBERT.

All.^o Agitato.

The musical score is written in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. It consists of four systems of music. The first three systems are piano accompaniment, each with a grand staff (treble and bass clefs). The fourth system includes a vocal line (soprano clef) and a piano accompaniment. The piano part in the fourth system begins with a *ff* dynamic marking and includes a *Ped.* (pedal) instruction. The vocal line has a *f* dynamic marking. The score is marked with various performance instructions such as accents (>), slurs, and a final asterisk (*) at the end of the piano part.

Recit.

ceed, thou hateful minion, on thy path, Un-con-scious of my

Recit.

jea-lou-sy and wrath.

f *a tempo*

Andante

So well in art-ful speech.... thy

Rall.

pp

Allegro
(same movement)

tongue is train'd, That, spoilt and pamper'd, thou hast favour

Allo (same movt)

gain'd, *f* Where I am scorn'd, and

L.H. L.H.

f trem:

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics 'gain'd, Where I am scorn'd, and'. The piano accompaniment starts with a forte (*f*) dynamic and includes a tremolo effect (*trem:*). The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). There are dynamic markings like *f* and *mf*, and phrasing slurs over the vocal line.

spurn'd, and over-thrown, Be-cause my

Poco meno

Poco meno

The second system continues the vocal line with 'spurn'd, and over-thrown, Be-cause my'. The piano accompaniment features a *Poco meno* tempo marking. The key signature remains two flats, and the time signature is common time. The piano part includes various textures, including chords and moving lines, with a *Poco meno* marking in the lower right.

heart's deep love, my heart's deep love I dared

pp

The third system shows the vocal line with 'heart's deep love, my heart's deep love I dared'. The piano accompaniment is marked *pp* (pianissimo) and features a triplet of eighth notes in the vocal line. The key signature is two flats, and the time signature is common time. The piano part consists of sustained chords and moving lines.

.... I dared to own !....

The fourth system concludes the vocal line with '.... I dared to own !....'. The piano accompaniment features triplet markings in both the vocal and piano parts. The key signature is two flats, and the time signature is common time. The piano part includes sustained chords and moving lines.

Andantino

legato
pp

pp
p

For one kind
glance from out those eyes di - vine My life - blood

I would glad - ly, free - - ly give To press one

on - ly kiss up - on those lips Would be to

die, to die with bliss, would be to

die with bliss, yet,

Dim.

pp

dy - - - - - ing, live!

poco rall: *a tempo*

poco rall: *Cres.*

a tempo

Her

pp

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major, starting with a whole note G4. The piano accompaniment consists of a right-hand part with eighth-note chords and a left-hand part with a steady eighth-note bass line. Dynamics include *pp* and accents.

match_ less beau_ _ _ ty, words

Detailed description: This system contains the third and fourth staves. The vocal line continues with the lyrics "match_ less beau_ _ _ ty, words". The piano accompaniment features a dense texture of chords in the right hand and a consistent eighth-note bass line. Dynamics include *pp* and accents.

words can_ not pour_ _ tray Nor

Detailed description: This system contains the fifth and sixth staves. The vocal line continues with the lyrics "words can_ not pour_ _ tray Nor". The piano accompaniment maintains the same rhythmic pattern of eighth notes. Dynamics include *pp* and accents.

tell her soft_ _ _ est look's all -

Detailed description: This system contains the seventh and eighth staves. The vocal line continues with the lyrics "tell her soft_ _ _ est look's all -". The piano accompaniment continues with the eighth-note bass line and chordal accompaniment. Dynamics include *pp* and accents.

First system of musical notation. It includes a vocal line with a melisma over the word "tent" and a piano accompaniment. The lyrics are "tent sway. From". The piano part features a *pp* dynamic marking.

Second system of musical notation. The vocal line continues with the lyrics "her sweet pre- sence". The piano accompaniment provides harmonic support.

Third system of musical notation. The vocal line has the lyrics "flows e- the- - - - real light,..... De- prived of". The piano accompaniment consists of dense chordal textures.

Fourth system of musical notation. The vocal line concludes with the lyrics "her, of her..... I". The piano accompaniment continues with harmonic accompaniment.

wan - - - - - der, I wan - - - - - der lone in

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are "wan - - - - - der, I wan - - - - - der lone in". The piano accompaniment consists of a right-hand melody and a left-hand bass line.

night. Her

Cres.

The second system continues the vocal line and piano accompaniment. The lyrics are "night. Her". A piano dynamic marking "*Cres.*" is placed above the piano accompaniment. The piano part features a prominent bass line with a crescendo.

charms, her charms, her gra - - - ces so my be - - - ing

The third system continues the vocal line and piano accompaniment. The lyrics are "charms, her charms, her gra - - - ces so my be - - - ing". The piano accompaniment includes a triplet of eighth notes in the right hand.

thrall That I must gain her love . . . or,

Cres.

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "thrall That I must gain her love . . . or,". A piano dynamic marking "*Cres.*" is placed above the piano accompaniment. The system ends with a piano dynamic marking "*p*".

animato

fail... ing, fall..... Her

f animato.

charms.... her gra... ces

sempre cres.

so..... my be... ing thrall.... That

ff poco allargando

I must gain her love.... that I must

Cres.

rall. assai 25
gain must gain her love, or, fail- ing,

fall

Recit: *Allegro agitato* Dispell'd by jealous rage is
Recit.

hope's fond dream; *a tempo*

Recit.

a tempo

And ha... tred rules where love has reign'd su-preme.

ff a tempo

Recit.

Recit

My rival to destroy,

revenge to grati-

Recit.

a tempo.

Recit

- fy,

a tempo

I'd move or Heav'n or hell,....

a tempo.

p

.... re- - morse

and death de- - fy!

The first system of music is a piano accompaniment. It features a treble and bass clef with a 2/4 time signature. The music is in a key with one flat (B-flat major or D minor). The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes.

The second system of music continues the piano accompaniment. It includes dynamic markings *Cresc.* in both the right and left hands. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment with chords and single notes.

The third system of music features a vocal line and piano accompaniment. The vocal line is marked *marcato.* and has the lyrics "A thou sand hi deous deaths, I'd make . . . him". The piano accompaniment is also marked *marcato.* and features a rhythmic accompaniment with chords and single notes.

The fourth system of music features a vocal line and piano accompaniment. The vocal line has the lyrics "die, And gloating o'er his pain, stand scoff . . . ing by! I'll". The piano accompaniment features a rhythmic accompaniment with chords and single notes.

drain the brimming cup of stern - - - est hate, And

with un - fal - t'ring hand pre - - pare his fate!

A thousand hideous deaths

I'd make him die!

And gloat - - - ing o'er his

p

pain..... stand scoff - - - - ing

Cresc.

by..... And gloat - - - ing o'er his

Cresc.

pain..... stand scoff - - - - ing

p

by!..... I'll drain the brim ming

Cresc. *Cresc.*

cup..... of stern est

hate..... And with un... fal... t'ring

hand..... pre... pare..... his

f

fate. A thousand hideous deaths....

f

This system contains the first two staves of music. The vocal line is on a single staff with a treble clef and a key signature of one flat. The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff bracket. The lyrics 'fate. A thousand hideous deaths....' are written below the vocal staff. A dynamic marking of *f* (forte) is placed below the piano accompaniment.

I'd make him die, And gloating o'er his

This system contains the third and fourth staves of music. The vocal line continues with the lyrics 'I'd make him die, And gloating o'er his'. The piano accompaniment continues with various chords and melodic lines. There are accents (>) above the notes in the vocal line.

pain.... stand scoff...ing

f

This system contains the fifth and sixth staves of music. The vocal line has the lyrics 'pain.... stand scoff...ing'. The piano accompaniment features a prominent bass line with many sixteenth notes. A dynamic marking of *f* is present.

by. I'll drain the brim...ing

This system contains the seventh and eighth staves of music. The vocal line has the lyrics 'by. I'll drain the brim...ing'. The piano accompaniment continues with rhythmic patterns.

cup of stern . . est hate, And with un . . fal . . . t'ring

hand, And with un . fal t'ring

hand pre . . . pare his

fate . pre . . pare his fate

.... pre - - - pare his fate pre

. pare his fate

HUNTING CHORUS.

ALLEGRO VIVACE. (M.M.) = 126.)

CONTRALTI.

TENORI I.

TENORI II.

BASSI I.

BASSI II.

CORNI.

ALLEGRO VIVACE.

Hark! the horn awakes the morn.

Hark! ... Hark! the horn ... awakes the morn.

Hark! the horn awakes the morn.

Hark! Hark! the horn, the horn awakes the morn.

Sleep a - way! ... a - way! ... 'Tis break of day!

Sleep a - way! 'Tis break of day! Saddle the

Sleep a - way! 'Tis break of day! Saddle the

Sleep a - way! ... a - way! ... 'Tis break of day! Saddle the hor - ses!

Sleep a - way! 'Tis break of day! Saddle the hor - ses!

ff.

hor - ses! Unkennel the hounds!

hor - ses! Unkennel the hounds!

Un - kennel the hounds! Mount quick and fol - low,

Un - kennel the hounds! Mount quick and fol - low,

30

Mount quick and fol - - low, fol - - - - low Their free, joy - ous

Mount quick and fol - - low, fol - - - - low Their free, joy - ous

fol - - - - low Their free, joy - ous

fol - - - - low Their free, joy - ous

A

Hark! hark! hark the horn! Hark!

bounds! Waken the echoes far and near.

bounds! Waken the echoes far and near.

bounds! Waken the echoes far and near.

bounds! Waken the echoes far and near.

hark! hark the horn!..... Waken the echoes far and

We go, we go to hunt the deer! Waken the echoes far and

We go, we go to hunt the deer! Waken the echoes far and

We go, we go to hunt the deer! Waken the echoes far and

We go, we go to hunt the deer! Waken the echoes far and

near, We go, we go to hunt the deer! Tal-ly-ho! Tal-ly-

near, We go, we go to hunt the deer! Tal-ly-ho! Tal-ly-

near, We go, we go to hunt the deer! Tal-ly-ho! Tal-ly-

near, We go, we go to hunt the deer! Tal-ly-ho! Tal-ly-

near, We go, we go to hunt the deer! Tal-ly-ho! Tal-ly-

near, We go, we go to hunt the deer! Tal-ly-ho! Tal-ly-

-- ho!..... Tallyho! Tally - ho!..... Tally -
 -- ho!..... Tally - ho!..... Tally -
 -- ho!..... Tally - ho! Tally - ho!..... Tally - ho!..... Tally -
 -- ho!..... Tallyho! Tally - ho!..... Tally - ho!.....
 -- ho!..... Tallyho! Tally - ho!..... Tally - ho!.....

-- ho!..... Tally - ho! Tally - ho! Tallyho!..... Tally - ho!.....
 -- ho!..... Tally - ho! Tally - ho!
 -- ho!..... Tally - ho! Tally - ho! Tally - ho!.....
 Tallyho! Tallyho! Tally - ho! Tally -
 Tallyho! Tallyho! Tally - ho! Tally -

..... Tallyho!..... Tally-ho!..... Tallyho! Tally- ho! Tallyho! Tally-

Tallyho! Tallyho! Tallyho! Tally-

..... Tallyho! Tally- ho!..... Tallyho! Tally- ho! Tallyho! Tally-

-- ho!..... Tally- ho!..... Tally- ho! Tallyho! Tally-

-- ho!..... Tally- ho!..... Tally- ho! Tallyho! Tally-

Detailed description: This system contains five staves of music. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The fourth and fifth staves are a grand piano accompaniment. The music is in 2/4 time with a key signature of one sharp (F#). It features a rhythmic pattern of eighth and sixteenth notes, with accents and dynamic markings like *f* and *>*.

- ho! Tally- ho!..... Tally- ho! Tally- -- ho!..... *cres.* ^

-- ho! Tally- ho! Tally- ho!..... Tally- ho! Tally- *cres.* ^

-- ho! Tally- ho! Tally- -- ho!..... Tally- ho! Tally- *cres.* ^

-- ho! Tally- ho! Tally- -- ho!..... Tally- ho! Tally- *cres.* ^

- ho! Tally- ho! Tally- -- ho!..... Tally- ho! Tally- ^

Detailed description: This system continues the musical piece with five staves. The vocal line (top staff) includes lyrics and dynamic markings like *cres.* and accents (^). The piano accompaniment (middle staves) features a consistent rhythmic accompaniment with dynamic markings like *f* and *>*. The grand piano accompaniment (bottom staves) provides harmonic support. The system concludes with a key signature change to D major, indicated by a 'D' above the staff.

Tally-ho! Tally-ho! Tally-ho!..... Tally -

--ho! Tally-ho! Tally-ho! Tally-ho! Tally-ho! Tally-ho!..... Tally -

--ho! Tally-ho! Tally-ho! Tally-ho! Tally-ho! Tally-ho!..... Tally -

--ho! Tally-ho! Tally-ho! Tally-ho! Tally-ho! Tally-ho!.....

--ho! Tally-ho! Tally-ho! Tally-ho! Tally-ho! Tally-ho!.....

--ho! Tally-ho! Tally-ho!.....

--ho! Tally-ho! Tally-ho!.....

--ho! Tally-ho! Tally-ho!.....

Tally-ho! Tally-ho! Tally-ho!.....

Tally-ho! Tally-ho! Tally-ho!.....

Tally-ho! Tally-ho! Tally-ho!.....

See!... See!... See!... See!...

See!... See! the

dim. *p* *mp* *cres.* *ff*

..... the chase With ea-ger face, Leaves his lair,.... And snuffs,

..... the chase..... With ea-ger face, Leaves his lair, And

See!..... the chase With ea-ger face, Leaves his lair, And

See!..... the chase With ea-ger face, Leaves his lair,.... And snuffs,

chase,.... the chase With ea-ger face, Leaves his lair, And

..... and snuffs the air!

snuffs the air! Wild_ly then dash_ing

snuffs the air! Wild_ly then dash_ing

..... and snuffs the air! Wildly then dash_ing Through

snuffs the air! Wildly then dash_ing Through

ff.

Through forest and field, Breasts he the ri_ver,

Through forest and field, Breasts he the ri_ver,

forest and field, Breasts he the ri_ver,

forest and field, Breasts he the ri_ver,

See! See! See the chase!.....

Dis-dain - - - ing, dis-daining to yield! Quicker ride

Dis-dain - - - ing, dis-daining to yield! Quicker ride

Dis-dain - - - ing, dis-daining to yield! Quicker ride

Dis-dain - - - ing, dis-daining to yield! Quicker ride

See! See! See the chase!.....

on, he stands at bay, Hurrah! a stag is ours to -

on, he stands at bay, Hurrah! a stag is ours to -

on, he stands at bay, Hurrah! a stag is ours to -

on, he stands at bay, Hurrah! a stag is ours to -

..... Quicker ride on, he stands at bay, Hurrah! a stag is ours to-
 -day! Quicker ride on, he stands at bay, Hurrah! a stag is ours to-
 -day! Quicker ride on, he stands at bay, Hurrah! a stag is ours to-
 -day! Quicker ride on, he stands at bay, Hurrah! a stag is ours to-
 -day! Quicker ride on, he stands at bay, Hurrah! a stag is ours to-

-day! Tally-ho! Tally-ho!..... Tally-ho! Tally-
 -day! Tally-ho!..... Tally-
 -day! Tally-ho! Tally-ho!..... Tally-ho! Tally-
 -day! Tally-ho! Tally-ho!..... Tally-ho! Tally-
 -day! Tally-ho! Tally-ho!..... Tally-ho! Tally-

-- ho!..... Tally -- ho!..... Tally --
 -- ho!..... Tally -- ho!..... Tally --
 -- ho!..... Tally -- ho!..... Tally -- ho!..... Tally --
 -- ho!..... Tally - ho!..... Tally - ho!
 -- ho!..... Tally - ho!..... Tally - ho!

-- ho! Tally -- ho! Tally -- ho!..... Tally -- ho!.....
 -- ho! Tally -- ho!
 -- ho! Tally -- ho! Tally -- ho!.....
 Tally -- ho! Tally -- ho! Tally --
 Tally -- ho! Tally -- ho! Tally --

..... Tally - ho!..... Tally - ho!..... Tally - ho! Tally -

Tally - ho! Tally - ho!

..... Tally - ho! Tally - ho!..... Tally - ho! Tally -

-- ho!..... Tally - ho!..... Tally -

-- ho!..... Tally - ho!..... Tally -

This system contains five staves of music. The top staff is a vocal line with lyrics. The second and fourth staves are piano accompaniment. The third and fifth staves are also piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 2/4. The music features a rhythmic pattern of eighth and sixteenth notes.

-- ho! Tally - ho! Tally - ho! Tally - ho!..... Tai - ly - ho! Tally -

Tally - ho! Tally - ho! Tally - ho! Tally -

-- ho! Tally - ho! Tally - ho! Tally - ho! Tally -

-- ho! Tally - ho! Tally - ho! Tally - ho! Tally -

-- ho! Tally - ho! Tally - ho! Tally - ho! Tally -

This system contains six staves of music. The top staff is a vocal line with lyrics. The second, third, fourth, and fifth staves are piano accompaniment. The sixth staff is also piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 2/4. The music continues with the same rhythmic pattern as the first system.

ho!..... Tal-ly-

ho!..... Tal-ly-ho! Tal-ly-ho! Tal-ly-ho! Tal-ly-

ho!..... Tal-ly-ho! Tal-ly-ho! Tal-ly-ho! Tal-ly-

ho!..... Tal-ly-ho! Tal-ly-ho! Tal-ly-ho! Tal-ly-

ho!..... Tal-ly-ho! Tal-ly-ho! Tal-ly-ho! Tal-ly-

ho!..... Tal-ly-ho! Tal-ly-ho! Tal-ly-ho! Tal-ly-

--ho! Tal-ly-ho! Tal-ly-ho!..... Tal-ly-

--ho! Tal-ly-ho! Tal-ly-ho!..... Tal-ly-

--ho! Tal-ly-ho! Tal-ly-ho!..... Tal-ly-

--ho! Tal-ly-ho! Tal-ly-ho!..... Tal-ly-

--ho! Tal-ly-ho! Tal-ly-ho!..... Tal-ly-

--ho! Tal-ly-ho! Tal-ly-ho!..... Tal-ly-

-- ho! Tal-ly-ho! Tal-ly-ho!.....
 -- ho! Tal-ly-ho! Tal-ly-ho!.....
 -- ho! Tal-ly-ho! Tal-ly-ho!.....
 Tal-ly-ho! Tal-ly-ho! Tal-ly-ho!.....
 Tal-ly-ho! Tal-ly-ho! Tal-ly-ho!.....
 Tal-ly-ho! Tal-ly-ho! Tal-ly-ho!.....

.....

dim.
 p pp

DUET. COUNT AND HUBERT.

ANDANTE MOSSO.

COUNT. *REC^{VO}*

And wherefore, Hu. bert, tarriest thou be. hind?

HUBERT.

My

PIANO FORTE. *REC^{VO}* *ANDANTE MOSSO.* *p*

CT.

H.

Lord, un. fit for sport is heart and mind. Reflections grave I have, and,

CT.

H.

Say, what the cares with which thy soul is

an. xious thought.

CT.

fraught? *Risoluto.*

ff *R.H.* *rallentando.....*

H.

ANDANTINO.

How hap - py, no - ble Mas - ter, should'st thou be,.....

ANDANTINO.

L.H. *p* *R.H.*

H.

With all the bless - ings Heav'n has giv - - en thee!

p *R.H.*

H.

Rank, riches, and a vir - - tuous lady's love,

L.H. *p* *R.H.*

cresc.

Which stands the flatt'ner's wiles and snares.... a-bovel

dim

COUNT.

Weak, erring, frail are women, one, and

L.H.

all, And in tempta-tion's tri-al,

prone to fall. To sa-fer care mine

Ct. *cresc.*
 honour I con_fide;.... Who dares to lift his eyes

Ct. *f* *^*
 on Saverne's bride!

H. Thou sayest well; the knave, how-

dim. *pp*

Ct.

H. - e'er high-born, Who thus could sin, Deserves con_tempt, and

CT. *f* By heav'n! thou speakest not of one who lives!

H. scorn! (Had I but

CT.

H. *cresc.* silence kept, my mind misgives) I held what's known to

Animato.

CT. *f* The truth I cannot deem such in-fa-my!

H. all as known to thee.

Animato.

H. 

So blind thy trust, that thou hast never seen

H. 

Where Fridolin's affection long hath been!

crescendo ed affrettò gradatamente.

H. 

How on your lady's smiles he feasts his

H. 

eyes, And to his lute..... enamour'd dit...ties

POCO PIÙ MOSSO.

CT. *marcato.*
 Ah! is it so! then let the traitor seek

H.

sighs!
f *POCO PIÙ MOSSO.*
trem.

CT. **ff**
 mer... cy of Heav'n ere I..... my

ff

CT. ven... geance wreak!

ff *Allegro.* **ff**

CT. **f**
 Death!.....

H. **f**
 Death!.....

f *poco rall?*

CT. Death and de-struction, Fall upon his head! Just retri-bu-

H. Death and de-struction, Fall upon his head! Grim re-tri-

f ALLEGRO GIUSTO.

CT. ---tion Let...the traitor dread!.....

H. ---bu-tion Shall.... my ri-val dread!.....

CT. Death, and de-struction, Fall.... up-on his head! Just re tri-

H. Death, death and de-struction, Fall.... up-on his head! Grim re-tri-

f

15459.

Ct. *ff* *ff* *ff* *ff*

--- bu--- tion. Let the trai--- tor dread!

H. *ff* *ff* *ff* *ff*

--- bu--- tion, Shall my ri--- val dread!

H. *trem:*

My lord, thy trusty Hubert knows full

H. well, A stern, a stern, but right... eous doom:

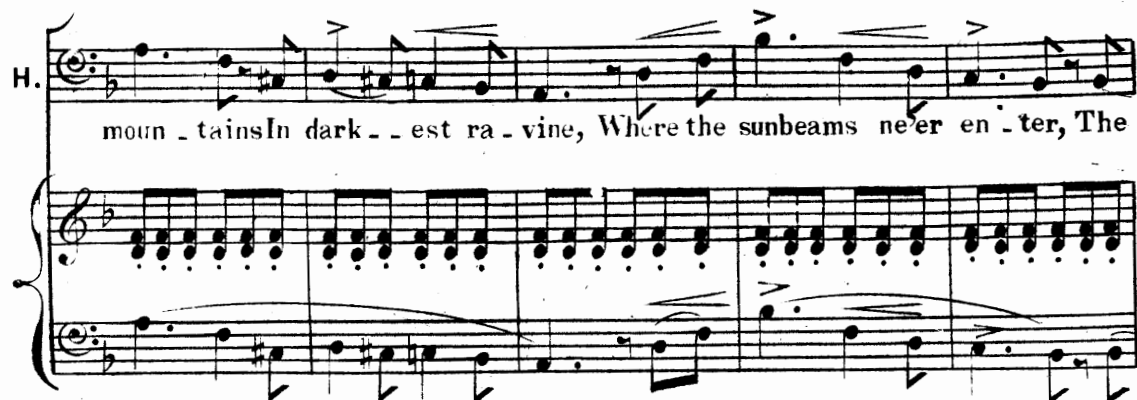
H. list, while I tell.

p poco rall? *dim*

ANDANTE.

H.  *rall^o* *pp* *ANDANTE.* *pp* *clt*

'Mid yon gloomy

H.  *pp*

moun - tains In dark - - est ra - vine, Where the sunbeams ne'er en - ter, The

H.  *pp*

moon is ne'er seen; Hid by rocks over - hanging, With fir - trees o'er -

H.  *pp*

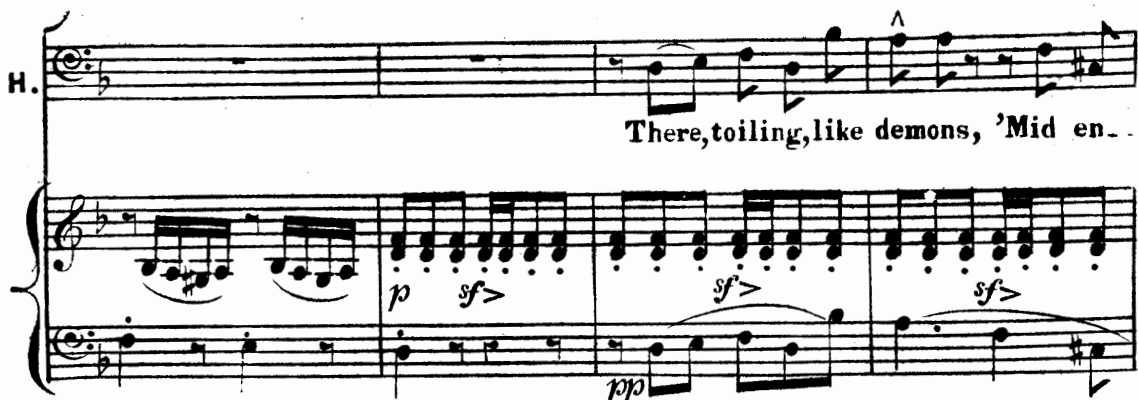
--- grown, Re - mote from all dwellings, A forge stands a -

H. lone Wide fur_naces roar_ _ _ _ _ ing, The

H. glare of fierce brands, An_vils clang_ _ _ _ _

H. _ _ _ _ ing, re_sound_ _ _ _ _ ing, Re_veal

H. where it stands.

H.  There, toiling, like demons, 'Mid en-

p sf> *sf>* *sf>*

H.  -- com- -- pass- ing fire, Are men fit and rea- -- dy To

sf> *sf>* *sf>* *sf>*

H.  work thy de- sire. Wild, reck- less, and da- -- ring, Dark

H.  deeds their de- light, Wild, reck- -- less, and daring, wild, reckless, and

sf>

cresc.

H. daring, Dark deeds their de - light. Let them

H. wreak thy ven - geance, And his guilt, his guilt re -

ALLEGRO

CT. Thou speakest well; This wretched knave Shall find in yonder depths his

H.

- - quite.

ALLEGRO

CT. grave! Thy tab - lets - quick! and

CT. *I will pen a mes_sage to those da_ _ _ _ _ ring*

CT. *men. "Mark, ye*

COUNT. (*writing.*)

dim *p*

CT. *serfs, your lord's com_mand,.....*

CT. *Writ_ten by his own stern hand. My fair hon_our, my good*

CT. 

name, *Foul...est traitor* would de_fame. To your

CT. 

forge if one should speed.... Ask_ing— of these words take

CT. 

heed— 'IS FUL_FILL'D YOUR LORD'S DE_CREE'?

CT. 

Grasp with i...ron hand— 'tis HE, 'tis

CT. *HE. Have no pi-ty: thrust him stern Where the*

The first system features a vocal line on a tenor clef (CT) and a piano accompaniment on grand staff. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally quarter notes A4 and G4. The piano accompaniment consists of a right hand with eighth-note patterns and a left hand with chords and moving lines. The key signature has one flat (B-flat), and the time signature is common time (C).

CT. *fier-cest fires do burn. Great the*

The second system continues the vocal line with a half note G4, quarter notes A4 and B4, a half note C5, and a final half note B4. The piano accompaniment continues with similar rhythmic patterns, including some chords with accents.

CT. *traitor's vile of-fence, Great shall be his*

The third system shows the vocal line with a half note G4, quarter notes A4 and B4, a half note C5, and a final half note B4. The piano accompaniment features more complex chordal textures and moving lines in both hands.

CT. *re-com-pense.....*

The fourth system concludes the vocal line with a half note G4, quarter notes A4 and B4, and a final half note C5. The piano accompaniment ends with a series of chords and a final cadence. A piano dynamic marking 'p' is visible in the left hand.

PIU MOSSO.

CT. 

Despatch with speed the fa - tal

RECIT^o

CT. 

message, haste, haste! My heart, im -

a tempo.

CT. 

ALLEGRO.

... pa - tient, yearns re - venge, re - venge to taste.

CT. 

Death!...

H. 

Death!.....

Death!.....

CT. Death, and de-struction, Fall up-on his head! Just re-tri-

H. Death, and de-struction, Fall up-on his head!

f ALLEGRO GIUSTO.

CT. --- bu- tion Let... the trai- tor dread!.....

H. Grim re-tri-bu-tion Shall... my ri-val dread!.....

CT. Death, and de-struction, Fall... up-on his

H. Death, death, and de-struction, Fall... up-on his

f

CT. head! Just re-tri-bu-tion, Let the trai-tor
 H. head! Grim re-tri-bu-tion, Shall my ri-val

CT. dread! Death! death, and de-struction, Fall up-on his
 H. dread! Death! death, and de-struction, Fall up-on his

CT. head! Just, just re-tri-bu-tion, Let the trai-tor,
 H. head! Grim, grim re-tri-bu-tion, Shall my

CT. *ff* the trai... tor dread!.....

H. ri...val, my ri...val dread!.....

CT.

H.

CHORUS OF HANDMAIDENS.

No 5.

ALLEGRETTO

TRANQUILLO

(M.M. = 100.)

pp

pp f

leggierissimo. CELLI.

pp

SOPRANI.
CONTRALTI.

A.
p.
 Calm-ly flow the e - qual hours, As we sit a - round the loom

PIANO
FORTE.

A.
pp.

Weav - ing with a skil - ful hand, Ma - ny - co - lour'd flow - ers bloom.

Weav - ing with a skil - ful hand, Ma - ny - co - lour'd flow - ers bloom.

p.

All a - - round is hush'd, and

All a - - round is hush'd, and

pp.

still, Save the pen-sive night in-gale, Who to Zephyrs tells his

still, Save the pen-sive night in-gale, Who to Zephyrs tells his

pp

love, As they sport o'er hill and dale. All a-round is hush'd and

love, As they sport o'er hill and dale. All a-round is hush'd and

p

p

still, Save the pensive night in-gale, Who to Zephyrs tells his

still, Save the pensive night in-gale, Who to Zephyrs tells his

p

p

sport o'er hill and

love, Who to Zephyrs tells his love, As they sport o'er hill and
 love, Who to Zephyrs tells his love, As they sport o'er hill and

dale, All a-round..... is hush'd, and still, is hush'd, and still.

dale. All a-round is hush'd, hush'd and still, hush'd and still.
 dale. All a-round is hush'd, hush'd and still. Calm.

Calm-ly flow the e-qual hours,

Calm-ly flow the e-qual hours, As..... we
 ly..... flow the e-qual hours, As..... we..... sit a-

sit around the loom Weaving with a skilful hand, Ma-ny - co - - lour'd
 sit around the loom Weaving with a skilful hand, Ma-ny - co - - lour'd

flow - ers bloom.
 flow - ers bloom.

Pass'd mid la - - bour,
 Pass'd mid la - - bour,

love, and song, Full of tran- quil joy's our life,

love, and song, Full of tranquil joy's our life,

Know we of the

p But from min- strels chant- ed tale, Know we of the world's.

p But from min- strels chant- ed tale, Know we of the world's.

pp *cres.*

world's rude strife.

rude strife.

rude strife.

Happy days were those we've spent, Happy

Happy

p

hap - py days,
 days were those we've spent, hap - py days,
 days were those we've spent, were those we've spent, Happier

store. Hap - - pier days.
 Happier days are yet in store, happier days in store.
 days are yet in store, happier days are yet in store.

Thus, o'er placid waves, life's bark.... Glides.....un-to the
 Thus, o'er pla - - cid waves, life's bark.... Glides un - to the

Hap - py days were those we've

2nd. Δ

hap - piest shore. Hap - py days were those we've

hap - piest shore. Hap - py days were those we've

cresc.

spent,

spent, Hap - - - pier days are yet in store.

spent, Hap - - - pier days are yet in store.

f Δ *f* Δ *f* Δ *f* Δ *dim.*

cresc.

Thus, o'er pla - - cid waves, life's bark..... Glides.....

Thus, o'er pla - - cid waves, life's bark..... Glides.....

Thus, o'er pla - - cid waves, life's bark..... Glides.....

p *pp*

dim.

Glides un... to the

bark... Glides un... to the

dim.

poco meno.

hap... piest shore. All... a-

hap... piest shore.

poco meno. pp

f

...round, all a_ round is hush'd, and still,.....

p

All, all a_ round is hush'd, and still,

pp rull

rull pp

a tempo pmo

Calm-ly flow the e-qual hours, As we sit a-round the loom

Calm-ly flow the e-qual hours, As we sit a-round the loom

a tempo pmo

Weav-ing with a skil-ful hand, Ma-ny-colour'd flow-ers bloom.

Weav-ing with a skil-ful hand, Ma-ny-colour'd flow-ers bloom.

E *ppp* Calm-ly flow....

Calm-ly

E *ppp*

Calm...ly flow the e...qual hours
 Calm...ly flow the e...qual hours,
 Calm...ly flow, Calm...ly... flow the e...qual hours, As

As we sit around the loom Weaving with a skil-ful
 As we sit around the loom Weaving with a skil-ful
 we sit a-round the loom Weaving with a skil-ful

hand, Ma-ny co...lour'd flow...ers bloom. All a-
 hand, Ma-ny co...lour'd flow...ers bloom. All a-
 hand, Ma-ny co...lour'd flow...ers bloom. All a-

all around is hush'd, and still,

- round, all a-round is hush'd and still, hush'd, hush'd,

- round, all a-round is hush'd and still, hush'd,

pp *leggicissimo.*

pp hush'd, and still!.....

hush'd, and still!.....

pp

pp

SONG. COUNTESS.

COUNTESS.

p Sostenuto e tranquillo.

Repose and peace, ... with_in, ... with

REC^{VO}

ppp lentamente e tranquillo.

pp

... out, A dreamland, this, of rest, Where_in I dwell, its happy

cresc. A

p

allargando assai...

Queen, its happy Queen, by love en_thron'd..... and blest!

f

dim. p

pp

p a tempo.

RED *

pp

cresc.

pp

dim.

LARGHETTO BEN SOSTENUTO.

(tenderly.) p

No bliss can

poco rall^o.....

rall^o

be so great As that the lov...ing soul o'er - flows, When

dim.

poco rall^o

dim.

one dear cherish'd heart.... With kindred love responsive glows.

poco rall^o colla voce.

dim.

To feel there is no thought, no joy no hope, nor fond de...

a tempo.

f > dim. p 3

dim.

--- sire. Which does not answering thought, and joy, and

The first system of music features a vocal line in a treble clef and a piano accompaniment in a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The vocal line begins with a fermata over the word 'sire'. The piano accompaniment consists of chords and moving lines in both hands.

hope, and wish in- spire. Thus blest by no- ly love, A

poco rall^o *dim.* *p* *3* *a tempo.*

The second system continues the vocal and piano parts. The vocal line has a fermata over 'spire'. The piano accompaniment includes a triplet of eighth notes. Performance markings include 'poco rall^o', 'dim.', 'p', and 'a tempo.'

glorious and effulgent light The earth, the sky, all

f *largamente.* *3* *3* *cresc e poco animando.*

The third system shows the vocal line and piano accompaniment. The vocal line has a fermata over 'light'. The piano accompaniment features a triplet of eighth notes. Performance markings include 'f', 'largamente.', and 'cresc e poco animando.'

things Bathes. in its heav'nly ra- - diance bright.

a tempo 1^{mo} *f* *3* *3* *3* *poco rall^o* *cresc.*

The fourth system concludes the piece. The vocal line has a fermata over 'bright'. The piano accompaniment includes a triplet of eighth notes. Performance markings include 'a tempo 1^{mo}', 'f', and 'poco rall^o'.

ANDANTE.

con espansione.

Musical notation for the first system. The vocal line is in G major, 9/8 time, marked *ANDANTE.* and *con espansione.* The lyrics are "So love me well, ... love me". The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

Musical notation for the second system. The vocal line continues with lyrics "well, sweet-heart, ... As I love thee, ... as I, love". Dynamics include *f* and *p poco rull.* The piano accompaniment continues with the eighth-note pattern.

Musical notation for the third system. The vocal line has lyrics "thee, ... my dearest best, ... yea, love me well, love me well,". Dynamics include *a tempo.* and *poco affrett?*. The piano accompaniment continues with the eighth-note pattern.

Musical notation for the fourth system. The vocal line has lyrics "love. me well, sweet-heart, ... And in thy love for aye I'll". Dynamics include *sostenuto.*, *f*, and *pp*. The piano accompaniment continues with the eighth-note pattern, ending with a *pp* dynamic.

f *rall.* *dim.* *p*

rest, And.... in thy love.... for aye.... I'll

rall. ecclia voce. *p*

pp *a tempo.* *cresc.*

rest, I'll rest, yea, love me well, love me well, sweet-

pp *a tempo.* *pp* *cresc.*

dim. *poco rall?* *pp*

heart,..... And in thy love..... for aye.... I'll

pp *dim.* *pp* *poco rall?*

rest!.....

pp *R.H.* *pp*

poco rall?

N^o 7. REC^{VO} AND DUETTINO.

COUNTESS AND FRIDOLIN.

FRIDOLIN. *ALLEGRO GIUSTO.*

ALLEGRO GIUSTO.

f

F. *mf REC^{VO} tranquillo e semplice.*

With urgent message hence I'm

sf REC^{VO}

F. *a tempo.*

sent, Towards the forge my steps are bent. Say, dear-est

p a tempo.

F.

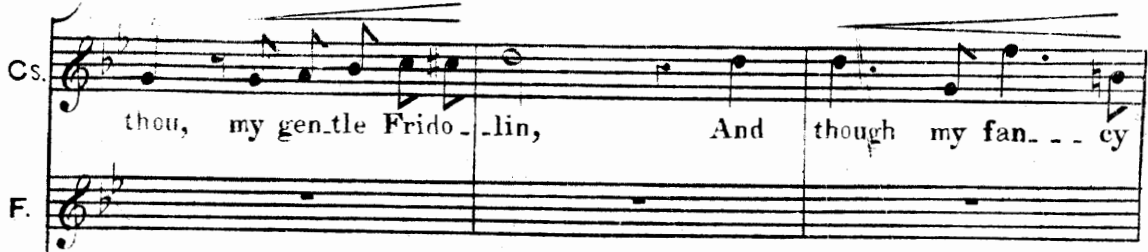
la-dy, ere I go, What lo-ving du-ty best to

COUNTESS.

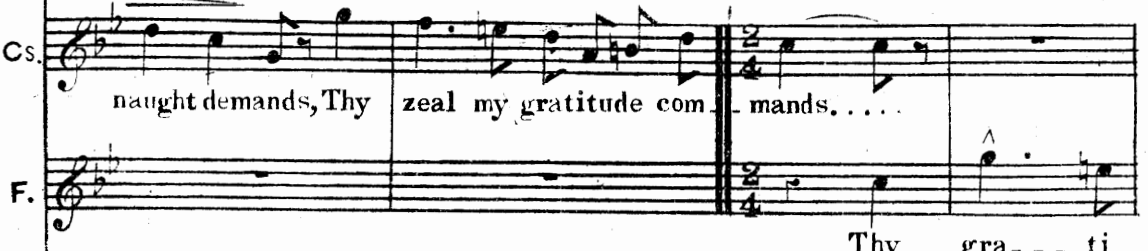
No Squire has e'er so faith-ful been As
F. show.



Cs. thou, my gentle Frido-lin, And though my fan- - cy
F.



Cs. naught demands, Thy zeal my gratitude com- - mands.
F. Thy gra- - - ti-



F. *p poco meno.*
-- tude! The grace..... is thine,...

F.
If there be debt, the debt is mine. I owe thee,

F.
la... dy, more to day, Than life's de... vo... tion

F.
e'er can pay. My thank... ful heart no rest can

F. *poco rall.*.....

feel But serv-ing thee, ... in du-ty.....

dim *p*

poco rall. colla voce.....

ANDANTINO. *p* COUNTESS.

F. leal. Then lis-ten, gen-tle ca-ta-

ANDANTINO

Cs. ---lier, ... If to a cha-pel thou draw near

pp

Cs. Turn thee a-side; bend low... the knee, And

Cs. of fer up a prayer

Cs. for me *ANIMATO.* FRIDOLIN. *f* Such fer . . . vent

F. pray'r my gra-ti-tude . . . in . . . spires, . . . That thy be-

F. best but meets my own de . . . sires.

poco rall?
dim

dim *poco rall?* *pp* *rall? a*

ANDANTE CANTABILE.
a mezza voce.

COUNTESS.

FRIDOLIN.

ANDANTE CANTABILE.
L.H.

Musical score for Countess and Fridolin. The Countess part is on a single treble clef staff, and the Fridolin part is on a single treble clef staff. The piano accompaniment is on a grand staff (treble and bass clefs). The key signature is three flats (B-flat major or D-flat minor). The tempo is Andante Cantabile. Performance markings include *poco a poco*, *rall?*, *pp*, and *Ped.....*. A double bar line is present in the middle of the system.

Vocal and piano accompaniment for the first line of lyrics. The vocal parts are for Contralto (Cs.) and Soprano (F.). The piano accompaniment is on a grand staff. The lyrics are: "Above you sun, the stars above, Eternal reigns above you sun, the stars above, Eternal". Performance markings include *a mezza voce.* and *pp*.

Vocal and piano accompaniment for the second line of lyrics. The vocal parts are for Contralto (Cs.) and Soprano (F.). The piano accompaniment is on a grand staff. The lyrics are: "God of love. His pity mild, His mercy, grace, With reigns a God of love. His pity mild, His mercy". Performance markings include *pp legato.* and *pp*.

Cs. lov...ing arms all worlds em...brace. A

F. grace, With lov...ing arms all worlds em...brace.

Cs. faith...ful heart's de...vo...ted prayer At...tain...ing *rall^o poco a poco*

F. A faith...ful heart's de...vo...ted prayer At...

Cs. *sino alla fine.* *tranquillo.* *pp* heav'n, Finds au...dience there, finds au...dience there.

F. ...tain...ing heav'n, *pp* Finds au...dience there.

Nº 8. QUARTETT.

ALLEGRO. *REC^{vo}* *sotto voce.*

COUNT. *p* Now know I,

ALLEGRO

CT. Hu_bert, thou speak'st true! Au...da...cious

REC^{vo} *p*

CT. knave! he.... this shall rue!

p *pp*

poco meno.

CT. My *REC^{vo}*

poco meno. *dim.*

cresc.

CT. *la...dy, pray, why now a lone? And where are all your wo...men*

ALLEGRO. COUNTESS.

CT. *Oh Wal... de...mar! Oh*

gone?

f ALLEGRO

Cs *Wal... de...mar! that look of rage!.....*

Cs *Some dire e...vent must sure pre...sage.*

dim

p

COUNT. *ironically.*)

p

Sweet la--dy mine, men's hu--mours change, From

pp

cresc.

smiles..... to frowns..... they ea--sy

p

ff

mp

PIU MOSSO.

f (*Harshly to Fridolin.*)

range! Fair Squire of

PIU MOSSO.

p *cresc.*

CT.

dames, why such de--lay?

sf

sf

sf

CT. *Haste! haste! and my or- ders prompt o-*

deciso.

f

CT. *- bey!*

sf>

ANDANTE UN POCO AGITATO.

ANDANTE UN POCO AGITATO.

cresc.

p

COUNTESS.

p

With anxious foreboding my soul is op-press'd.....

Cs. *Wherein O my husband have now I transgress'd?*

Cs. *What darkness hangs o'er me? What fate is before*

Cs. *me? Thy aid, thy aid, Hea- - - - - ven,*


cresc.

Cs. *lend, And peace, to us*

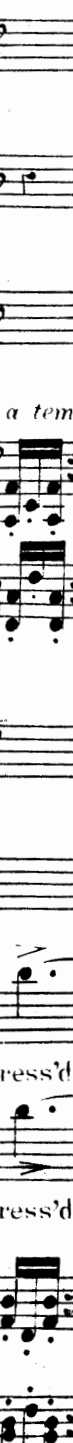
dim. *p* *poco rall?*

poco rall? *pp* *pp* *R.H.*

a tempo.

Cs. 

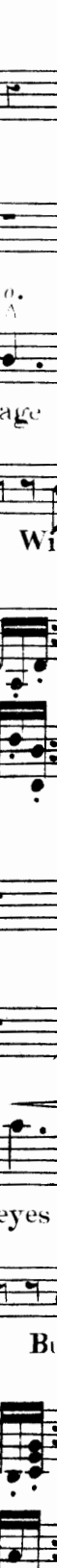
send.

F. 

marcato.

CT. 


With rage o-ver-whelm-ing My soul is.... op-

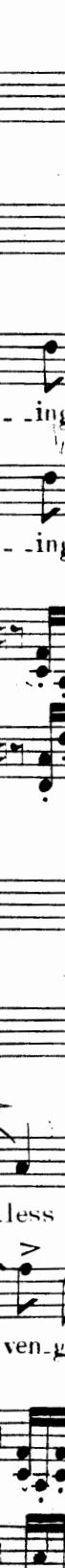
H. 


With hatred o-ver-whelm-ing My soul is op-

a tempo.

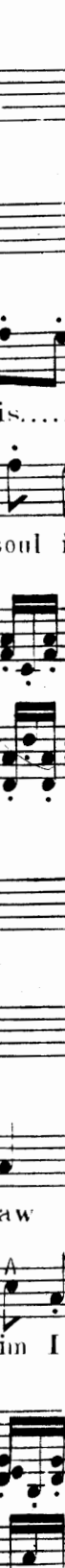


Cs. 

F. 

CT. 

--press'd,.... Those eyes seem-ing guile-less his love saw con-

H. 

--press'd,.... But death's my a-ven-ger on him I de-



CS. Thy aid, Thy aid, Hea... ven lend,.... And peace,
 F. Thy aid, Thy aid, Hea... ven lend, And peace,
 CT. ...fess'd!
 H. ...test!

CS. peace,..... to us..... send.
 F. peace,..... to us send.
 CT. Wild pas... sion comes
 H. Love's passion comes

Cs. 

F. 

Ct. 

H. 

o'er me, Revenge lies be - fore. me, My wrath shall de -

o'er me, Success lies be - fore. me, Thy aid, Fortune,



sf *cresc.* *sf* *f*

Cs. 

F. 

Ct. 

H. 

With an - - xious fore -

- - scend, His false heart to rend.

lend, No pow'r him de - fend.



Cs. --- bod... ing my soul is op-press'd, Where... in, O my
 F. With an... xious fore... bod... ing
 Ct.
 H.

Cs. husband, have now I trans... gress'd?
 F. my soul is op-press'd.
 Ct. With rage o-verwhelming my soul is op-
 H. With hatred o'erwhelming my soul is op-

CS. *What dark...ness hangs*

F. *What dark...ness hangs o'er*

CT. *...press'd, my soul..... is op--*

H. *...press'd, my soul..... is op--*

CS. *o'er me?*

F. *me?*

CT. *...press'd! Those eyes seem-ing guile-less his love saw con-*

H. *...press'd! But death's my a-ven-ger on him I de-*

Cs. *p*
 What fate..... is be fore me?..... Thy

F.
 What fate.... is be fore me?.....

Ct.
 ---fess'd,.... his love saw con fess'd!.....

H.
 ---test,.... on him I de -- test.....

dim

Cs. *tranquillo.*
 aid, Hea --- ven, lend,..... and

F. *p* *tranquillo.*
 Thy aid, Hea -- ven,

Ct.

H.

pp *tranquillo.*

pp *p*

Cs. peace to us send.

F. lend, and peace to us

Ct. My

H.

ff

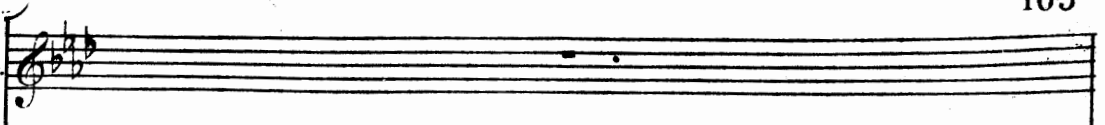
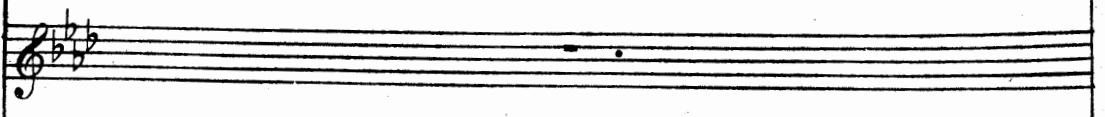



Cs.


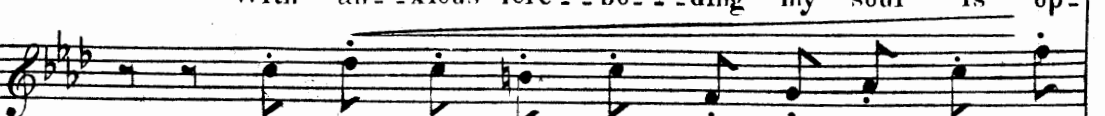
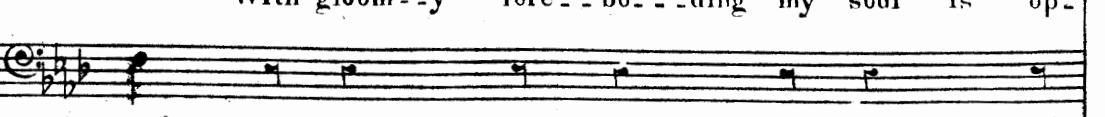


F. send.

Ct. wrath shall de- scend, His

H. Thy aid, For- tune,

cresc.

Cs. 
 F. 
 CT. 
 H. 
 false..... heart to
 lend,..... No pow'r him de...


Cs. 
 F. 
 CT. 
 H. 
 With an-xious fore-bodding my soul is op-
 With gloom-y fore-bodding my soul is op-
 rend.
 fend.


CS. *press'd, ... my soul is op--*

F. *press'd, ... my soul is op--*

CT. *With rage... o-ver-whelm-ing my soul is op--*

H. *With ha-tred o'er-whelm-ing my soul is op--*

f *p*

CS. *press'd. Where in, o my hus-band have now I trans.*

F. *press'd. Why frowns my dear mas-ter? How have I trans.*

CT. *press'd.*

H. *press'd.*

Cs. *gress'd?..... have e'er I trans*

F. *gress'd?..... how have I trans*

CT. *Those eyes..... seem - ing guile - less his love saw con -*

H. *But death's my a - ven - ger on him I de -*

Cs. *gress'd? Where...in, o my*

F. *gress'd? Why frowns my dear*

CT. *fess'd. With rage o - ver - whelm - ing*

H. *test. With*

Cs. hus - band have e'er I trans -
 F. mas - ter? *dim.* how have I, how have I trans -
 Ct. my..... soul is op - press'd is op - -
 H. *p* ha - tred o'er - whelm - ing my - soul is op - -

Cs. - - gress'd? What dark - ness hangs o'er me? What fate.... is be -
 F. - - gress'd? What darkness, what dark - - ness hangs
 T. - - press'd. Wild pas - sion comes
 - - press'd. Love's pas - sion comes

Cs. --- fore me? What darkness hangs o'er me? What fate.... is be-
 F. o'er me? What fate, ah! what fate.... is be-
 Ct. o'er me. Re-venge lies be-
 H. o'er me. Suc-cess lies be-

Cs. -- fore me? Thy aid, Hea-ven, lend,.... and peace to us
 F. -- fore me? Thy aid, Hea-----ven
 Ct. -- fore me! My wrath shall descend, His false heart to
 H. -- fore me! Thy aid, Fortune, lend, No pow'r him de-

dim
sf

rall?

CS. *p* se id! Thy aid..... Hea... ven *p*

F. *p* *rall?* lend! Thy aid..... o... Hea... ven *dim.*

CT. *p* *rall?* rend! Thy aid..... o... Hea... ven *dim.*

H. *p* *rall?* rend! My wrath shall de... *dim.*

----- fend! No pow'r him de- *colla voce.*

rall? *poco rall?* *dim* *p*

rall? *dim* *p* *colla voce.*

CS. *a tempo.* *f* lend. Ah! Thy aid Hea... ven

F. *f* lend. Thy aid Hea... ven

CT. *f* lend. Thy aid Hea... ven

H. *f* ----- scend. My wrath shall de-

----- fend. Thy aid For... tune,

a tempo. *sf* *sf* *sf*

CS. lend. Thy aid, Hea - - - - - ven

F. lend. Thy aid, Thy

CT. - - - - - scend. My wrath, my

H. lend. Thy aid, Thy

cresc.

CS. lend! Thy aid Hea - - - - - ven

F. aid, Thy aid Hea - - - - - ven

CT. wrath, my wrath shall de - - - -

H. aid, Thy aid, For - - - - - tune,

Cs. *f* lend..... *p* And peace,..... peace.....

F. lend..... *p* And peace to us send..... to

CT. scend..... His false heart to rend,

H. lend..... *p* No pow'r him

ppp

poco rall? colla voce.

Cs. *pp* to us *pp* send.....

F. *pp* us *pp* send.....

CT. *pp* to *pp* rend.....

H. *pp* de..... *pp* fend.....

CS.
F.
CT.
H.

No 9.

DANCE AND CHORUS OF VILLAGERS.

ALLEGRO
FIVACE.
M.M. $\text{♩} = 120$.

f marcato.

SOPRANI. *f*

CONTRALTI. *f*

TENORI. *f*

BASSI. *f*

Song is re-sounding, Dan-cers are bound-ing,

Song is re-sounding, Dan-cers are bound-ing,

Song is re-sounding, Dan-cers are bound-ing,

Song is re-sounding, Dan-cers are bound-ing,

ff.

Whirl-ing and swing-ing, Laugh -

Whirl-ing and swing-ing, Laugh -

Whirl-ing and swing-ing, Whirling and swinging,

Whirl-ing and swing-ing, Laugh -

---ing and sing ---ing,

---ing and sing ---ing,

Laughing and sing ---ing, Song is re-sound-ing,

---ing and sing ---ing, Song is re-sound-ing,

sf Dan - cers are bound - - ing,

sf Dan - cers are bound - - ing,

Whirling and swing - ing,

Whirling and swing - ing,

sf *sf* *f*

Laughing and sing - - ing. *f* Fill'd they with pleasure.

Laughing and sing - - ing. *f* Fill'd they with plea - - - - sure,

Fill'd they with plea - - - - sure,

Keeping the measure,
 Keeping the measure,
 Keeping the measure,
 Keeping the measure,

Fill'd they with pleasure, Keeping the measure,

cresc.

A Dan - - cers are bound - ing,
 Dan - - cers are bound - ing,
 Song is re - sound - ing, Dan - - cers are bound - ing,
 Song is re - sound - ing, Dan - - cers are bound - ing,

A

Whirl- ing and swing- ing, Whirl- ing and swing- ing, Whirl- ing and swing- ing,

Whirl- ing and swing- ing, Whirl- ing, Whirl- - - ing,

Whirl- ing and swing- ing, Whirl- ing and swing- ing,

Whirl- ing and swing- ing, Whirl- ing and swing- ing,

sf

Laugh- ing and

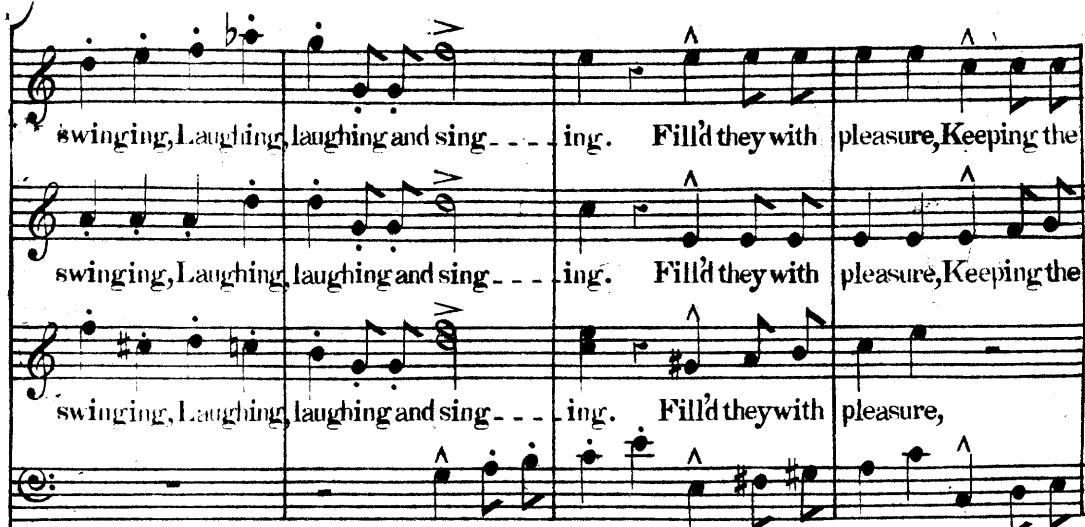
swing - - - ing, Laugh- ing and sing - - - ing, Laugh- ing and

Whirl- ing and swing- ing, Laugh- ing and

Laugh- ing and singing, Laugh- ing and sing- - - - ing,

sing - ing, Laughing and singing, Laughing, and
 Laugh - ing, Laugh - - - ing, sing - - - ing, Laughing, and
 sing - ing, Laughing and singing, Laughing, and
 Laughing and singing, Laughing and singing, Laughing, and

sing - - - ing. Dan - cers are bounding, Whirling and
 sing - - - ing. Dancers are bounding, Whirling and
 sing - - - ing. Song is re - sounding, Dancers are bounding, Whirling and
 sing - - - ing. Song is re - sounding,



swinging, Laughing, laughing and sing... ing. Fill'd they with pleasure, Keeping the
swinging, Laughing, laughing and sing... ing. Fill'd they with pleasure, Keeping the
swinging, Laughing, laughing and sing... ing. Fill'd they with pleasure,

Dancers are bounding, Fill'd they with pleasure, Keeping the



measure, Keeping the mea... sure.
measure, Keeping the mea... sure.
Keeping the mea... sure.

measure, Keeping the mea... sure.



ff

B

p

Sporting, woo_ing, Now..... pur_su_ing.

p

Sporting, woo_ing, Now... pur_su_ing.

p

Sporting, woo_ing, Now pur_su_ing.

p

Sporting, woo_ing, Now pur_su_ing.

Clasping, gli-ding, Now di-vi-ding.

Clasping, gli-ding, Now di-vi-ding.

Clasping, gli-ding, Now di-vi-ding.

Clasping, gli-ding, Now di-vi-ding.

f

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano is in bass clef. The lyrics are 'Clasping, gli-ding, Now di-vi-ding.' The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and eighth-note patterns.

f \wedge

Faster, Mirth is Mas-ter.

f \wedge Faster, Mirth is Mas-ter.

f \wedge Faster, Mirth is Mas-ter.

f \wedge

p *f*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano is in bass clef. The lyrics are 'Faster, Mirth is Mas-ter.' The piano accompaniment features a steady eighth-note bass line and a treble line with chords and eighth-note patterns. Dynamics include *f* (forte) and *p* (piano).

Fast_er, Mirth is Mas_ _ter.

Fast_er,

Faster, Mirth is Mas_ _ter.

Faster,

f *p* *ff*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are 'Fast_er, Mirth is Mas_ _ter.' The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings *f*, *p*, and *ff* indicating volume changes.

Mu_sic and Mirth are the Gods of the hour.....

Mu_sic and Mirth are the Gods of the hour.....

Mu_sic and Mirth are the Gods of the hour.....

Mu_sic and Mirth are the Gods of the hour. Dancing and laughing, own we their pow'r.

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are 'Mu_sic and Mirth are the Gods of the hour.....' and 'Mu_sic and Mirth are the Gods of the hour. Dancing and laughing, own we their pow'r.' The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings *f*, *p*, and *ff* indicating volume changes.

1st time.

Dancing and laughing, Dancing and laughing, own we their pow'r.

Dancing and laughing Dancing and laughing, own we their pow'r.

Dancing and laughing, own we their pow'r.

own we their pow'r.

1st time.

2nd time.

pow'r.

pow'r.

pow'r.

pow'r.

2nd time.

ff

C

Four empty musical staves, each with a treble clef, arranged vertically. The bottom-most staff has a bass clef. A common time signature 'C' is positioned at the top right of the system.

Piano accompaniment for the first system, consisting of two staves (treble and bass clefs). The music features a rhythmic pattern of eighth and sixteenth notes. A common time signature 'C' is at the top right. Dynamics include *f* and *ff*. There are also some markings like 'v' and 'A' above notes.

Vocal staves for the second system, consisting of three staves (two treble clefs and one bass clef). The lyrics are: "Now pur - su - ing, Now di - vid - ing, Sport - ing, woo - ing, Clas - ping, glid - ing, Now pur - su - ing, Now di - vid - ing,". Dynamics include *f*.

Piano accompaniment for the second system, consisting of two staves (treble and bass clefs). The music features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *f*. There are also some markings like 'A' and '3' above notes.

Faster, faster,

Faster, faster, Faster, faster, Mirth is Master!

Faster, faster, Fast-er, faster,

Faster, faster, Faster,

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment consists of a grand staff with treble and bass clefs. The music is in a key with one sharp (F#) and a common time signature. The lyrics are 'Faster, faster, Faster, faster, Mirth is Master!' and 'Faster, faster, Fast-er, faster,'.

Mirth is Mas-ter,

Faster, Mirth is Mas-ter.

Mirth is Mas-ter: Song is re-sound-ing.

faster, Mirth is Mas-ter. Song is re-sound-ing.

Detailed description: This system continues the vocal and piano parts. It features four vocal staves and a piano accompaniment. The lyrics include 'Mirth is Mas-ter,' 'Faster, Mirth is Mas-ter.', 'Mirth is Mas-ter: Song is re-sound-ing.', and 'faster, Mirth is Mas-ter. Song is re-sound-ing.'. The piano accompaniment includes dynamic markings such as *sf* (sforzando) and *f* (forte). The music continues in the same key and time signature as the first system.

sf Dan - cers are bound - ing. Whirling and swing - ing,
sf Dan - cers are bound - ing. Whirling and swing - ing,
 Whirling and swing - - ing,

Whirling and swing - ing,

sf *sf* *f*

Laughing and sing - - - ing. Fast - er! Faster!
 Laughing and sing - - - ing. Faster! Faster!
 Laughing and sing - - - ing. Fast - er! Faster!

Laughing and sing - - - ing. Faster! Faster!

Mirth is Master.

Mirth is Master.

Mirth is Master.

Mirth is Master.

cresc.

D ff

Mu...sic and Mirth are the Gods, the Gods of the

Mu...sic and Mirth are the Gods of the

Mu...sic and Mirth are the Gods of the

Mu...sic and Mirth are the

D

hour. Dan_cing, dan_cing and laugh_..._ing, Dan_cing and
 hour. Dan_cing, dan_cing and laugh_..._ing, Dan_cing and
 hour. Dan_cing, dan_cing and laugh_..._ing, Dan_cing and

Gods of the hour. Dan_cing and laugh_ing, Dan_cing and

laugh_ing, Dan_cing and laugh_ing, own we their pow'r, own we their
 laugh_ing, Dan_cing and laugh_ing, own..... we their
 laugh_ing, own. we their pow'r, their
 laugh_ing, Dan_cing and laugh_ing, own we their pow'r, own we their

pow'r. Mu_sic and Mirth are the Gods of the hour, Mu_sic and

pow'r. Mu_sic and Mirth are the Gods of the hour, Mu_sic and

pow'r. Mu_sic and Mirth are the Gods of the hour, Mu_sic and

pow'r. Mu_sic and Mirth are the Gods of the hour, Mu_sic and

Mirth are the Gods of the hour.....

Mirth are the Gods of the hour.....

Mirth are the Gods of the hour.....

Mirth are the Gods of the hour.....

But

But hark!

(M.M. ♩ = 72.)

ANDANTE UN POCO SOSTENUTO.

But hark!

Corno.

p

ORGAN. *p*

Ped.

hark!

the Or- gan's solemn sound,

But hark!

the Organ's solemn sound,

the Organ's solemn sound,

the Organ's solemn sound,

In strains ce-

In strains ce-
 In strains ce-
 In strains ce-
 In
 -lestial, floats a-round. In
 -lestial, floats a-round. In

dim. *p*
 -les- _tial, floats a- round. Let us with gra- ti- tude and
 -les- _tial, floats a- round. Let us with gra- ti- tude and
 strains ce- les- _tial, floats a- round. Let us with gra- ti- tude and
 strains ce- les- _tial, floats a- round. Let us with gra- ti- tude and
 Orchestra.
 Ped.

praise, In ho-ly hymn our voi-ces raise.....

praise, In ho-ly hymn our voi-ces raise.....

praise, In ho-ly hymn our voi-ces raise.....

praise, In ho-ly hymn our voi-ces raise.....

cres. *f* *dim.* *p*

ORGAN.

dim.

Guardian an-gels
Guardian an-gels
Guardian an-gels

Guardian an-gels

pp
rall.

sweet and fair, Deign to hear our low-ly prayer.
sweet and fair, Deign to hear our low-ly prayer.
sweet and fair, Deign to hear our low-ly prayer.

sweet and fair, Deign to hear our low-ly prayer.

pp

Guide our steps through toil of day, With your wise and

Guide our steps through toil of day, With your wise and

Guide our steps through toil of day, With your wise and

Guide our steps through toil of day, With your wise and

pp

cres. *f* *dim.* *p*

gen - - tle sway, With your wise and gen - - tle sway, ...

cres. *f* *dim.* *p*

gen - - tle sway, With your wise and gen - - tle sway.

cres. *f* *dim.* *p* *p*

gen - - tle sway, With your wise and gen - - tle sway.

cres. *f* *dim.* *p*

gen - - tle sway, With your wise and gen - - tle sway.

cres. *p* *pp*

pp
When our eyes are clos'd in sleep, Watch be-side our pil-low
pp
 When our eyes are clos'd in sleep, Watch be-side our pil-low
pp
 When our eyes are clos'd in sleep, Watch be-side our pil-low
pp

When our eyes are clos'd in sleep, Watch be-side our pil-low

pp

keep, Guardian
 keep, Watch, Watch be-side our pil-low keep.....
 keep, Guardian
pp

keep, Watch, Watch be-side our pil-low keep. Guardian

p

an_gels, sweet and fair, ... An_swer send, ... An_swer

..... Guar_dian angels, sweet and fair, Answer send, ...

an_gels, sweet and fair, An_swer send, An_swer

an_gels, sweet and fair, An_swer send, An_swer

an_gels, sweet and fair, An_swer send, An_swer

cres. > cresc. cresc. cresc. cresc. cresc.

send, ... An_swer send, ... to this.....

..... Answer send, Answer send, ... to this.....

send, ... An_swer send, ... to this.....

send, Answer send, ... to this.....

send, Answer send, ... to this.....

send, Answer send, ... to this.....

cresc. f dim. p CORNI. pp

our... prayer... Silent.

our... prayer...

our... prayer... Silent.

our... prayer...

pp CORNI. Silent.

SOLO. FRIDOLIN.
ad libitum.

Oh! ho... ly sounds!... Oh! bles... sed hymn of

colla voce.

a tempo.

F. praise! What peace is theirs, who trustful voices

ORGAN.
p legato.

F. *cres.*
p
 raise, What peace is theirs, Who trustful

F. *bd*
 voices raise, In Heav'n's high courts, To Heav'n's great King!

Orchestra. *p*
 Ped.

F. *p* *dim.*
 Earth's cares and sor-rows va - - - nish, va - - - nish from this

F. *cres.*
 place. The weeping mourner dries his tear-stained face... A.

F. *cres.* *f* \wedge

gain in gladseme strains to sing!

SOPRANI. *ff* \wedge

CONTRALTI. *ff* \wedge

TENORI. *ff* \wedge

BASSI. *ff* \wedge

CHORUS.

Sancta Ma-ri-a, en-thronèd a-bove,

Sancta Ma-ri-a, en-thronèd a-bove,

Sancta Ma-ri-a, en-thronèd a-bove,

Sancta Ma-ri-a, en-thronèd a-bove,

ORGAN. *cres.* *ff* \wedge *pp*

Sancta Ma-ri-a, en-thronèd a-bove,

pp \wedge *pp*

Hear us, and bless us, dear Mo-ther of love.

pp \wedge *pp*

Hear us, and bless us, dear Mo-ther of love.

pp \wedge *pp*

Hear us, and bless us, dear Mo-ther of love.

pp \wedge *pp*

Hear us, and bless us, dear Mo-ther of love.

pp \wedge *p*

Hear us, and bless us, dear Mo-ther of love.

Orchestra. *p*

SOLO. FRIDOLIN.

In darkness wand'ring, and by fear op-press'd, No light to cheer his

path, no place of rest, For help.... the weary pil-grim

eries. The pray'r is heard, And on his gloomy

way is shed the glo-ry of celestial day.....

F. *cres.* *f*

He sees the Sun of Heav'n arise!..

pp

F.

.....
SOPRANI & CONTRALTI

pp

Sancta Ma...ri...a en...thro...ned a...bove, Hear us, and

TENORI & BASSI.
ff *pp*

Sancta Ma...ri...a en...thro...ned a...bove, Hear us, and

ff ORGANO. *pp*

dear Mo...ther of love.

bless us, dear Mo...ther of love.

pp

bless us, dear Mo...ther of love.

p

FRIDOLIN. *p*

My no-ble la- - - - dy, gen- - - tle mistress

pp poco piu mosso.

mine, Full low- - - - ly bend- - - - ing

at you sa- - - cred shrine, For thy sweet

wel- - - fare I will hum- - - bly pray, And

F. so thy wish, as my de- sire

F. poco meno. cresc. --bey, And so.... thy wish, as my de- sire..... o----

colla voce. cresc.

F. pp (quasi recitando.)

SOPRANI. --bey. Sancta Mari-a enthroned a

CONTRALTI. Sancta Ma-ri-a, en-thro-nèd a-bove,....

TENORI. Sancta Ma-ri-a, en-thro-nèd a-bove,....

BASSI. Sancta Ma-ri-a, en-thro-nèd a-bove,....

CHORUS. Sancta Ma-ri-a, en-thro-nèd a-bove,....

ff pp

F. *pp* above, Hear us, and bless us, dear Mo-ther of love. *p*

pp Hear us, and bless us, dear Mo-ther of love. O Sancta Ma- *p*

pp Hear us, and bless us, dear Mo-ther of love. O Sancta Ma- *p*

pp Hear us, and bless us, dear Mo-ther of love. *p*

Hear us, and bless us, dear Mo-ther of love.

p

F. O Sanc-ta Ma-

p ri-a, Hear... us, and bless us. O Sanc-ta Ma-

p ri-a, Hear... us, and bless us. O Sanc-ta Ma-

O Sanc-ta Ma-ri-a, Hear... us.

Hear us!

legato

p

F. *ri... a;* Hear us!

ri... a, dear Mo... ther of love.

ri... a, dear Mo... ther of love. *pp*

O Sanc - ta Ma - ri - a, *p* bless... us! Sanc - ta Ma - ri - a, *pp*

bless us! Sanc - ta Ma - ri - a, - - - -

pp

F. Hear us! bless us! Hear... *dim.*

pp Sanc - ta Ma - ri - a, Hear us, and *dim.* bless... us.

pp Sanc - ta Ma - ri - a, Hear us, and *dim.* bless... us.

dim. -- a, Hear us, and bless us.

dim. -- a, Hear us, and bless... us.

pp

F. *pp* us, and bless us, Sanc...ta Ma-ri-
pp Hear us, and bless us, Sanc...ta Ma-ri-
pp Hear us, and bless us, Sanc...ta Ma-ri-
pp Hear us, and bless us, Sanc...ta Ma-ri-
pp Hear us, and bless us, Sanc...ta Ma-

F. a!
 a!
 a!
 a!
 a!
 ri a!

15459. *pp* legato.

REC.^{VO} AND BALLAD. COUNT.

ALLEGRO.

pp TIMPANI. *ff*

sf *pp* *pp* *pp* *pp* *dim e poco rall?*

a tempo.

pp *ff* *sf* *pp*

pp *pp* *pp poco rall?.....*

ANDANTE TRANQUILLO.

pp *p* *con espressione.* *dim e rall?* *pp* *p*

Ped.....* *pp* Ped.....*

COUNT. REC^{VO}

The wild - est con - flicts rage with in my fever'd

dim e rall? REC^{VO}

pp

soul. Re - venge, re - gret, tear.

f

f

f

..... at my heartstrings each in turn. I hate my -

ANDANTE.

ANDANTE.

dim

colla voce.

p

pp

R.H.

R.H.

...self,..... since ho - - nour bids to love no

meno. *p*

more; And watch, with anguish keen, my

meno. *pp*
rall?

poco affrett?

hopes. to ash - es burn, to ash - es

poco affrett? colla voce.

burn.

pp tranquillo.

ANDANTINO CANTABILE.

O wo - man, with the

ANDANTINO CANTABILE.

pp

pure and guileless face, What boundless faith I

once in thee did place! At-tun'd to truth, thy

low, melodious voice Brought calm content, and

bade my heart rejoice. *con espress.* No care dis-

cresc. *f.* *pp*

dim.

--- turb'd, but at thy pre----- sence fled, On all a -

dim.

-- round by thee was bless----- ing shed. No care dis-

cresc. *largamente e null? poco a poco.*

-- turb'd but at thy presence fled, On all a - round, on

cresc. *f*

dim *dim* *dim* *dim*

all a - round, by thee, by thee was blessing

dim colla voce.

shed. Dis-

pp tranquillo.

- trust and doubt were strangers to my breast, When

in thy love my life found peace and rest.

knew thee fair— I fond—ly deem'd thee true, And lov'd thee

p

dim

cresc.

well, With love that e-----ver grew.

Now all is o'er, and on my com-----ing

dim.

con espress.

years A grief has fall'n, too keen, a - las! for

dim.

tears. Now all is o'er, and on my coming years A grief has

cresc.

cresc.

largamente e rall? poco a poco.

fall'n, A grief has fall'n, too

f *p* *dim*

colla voce rall? poco a poco.

las, too keen, a - las!
keen, a - las! too keen, too keen, a - las! for.....

dim *cresc assai.* *f* *p*

p dim colla voce. *cresc assai.* *p* *p*

tears.

p *pp* *dim e rall?*

DUET. — COUNT AND COUNTESS.

COUNTESS

My Wal- de mar, how

ALLEGRO
MODERATO

f *cresc.*

Cs.

err'd thine E- glan- tine That thou could'st doom her thus in

Cs.

grief to pine?

COUNT.

dim. *f*

Ct.

ask thy conscience if thou dare To

cresc.

CT. 

thine own heart lay all its frail...ty bare. Did'st

CT. *cresc.* 

not to trai...tor's suit in...cline thine

CT. 

ear, Con...ceal his guilt, keep him thy

COUNTESS. 

CT. That
pre...sence near?

Cs. I did wrong, re...pent...ing I con...

Cs. ...fess, But shame and fear, shame and

Cs. fear, were cause of dire dis...

cresc. *dim*

Cs. ...tress. My

dim. *p*

Cs. ten...der heart would e'en a trai...tor

Cs. screen, And stand his guilt, and thy fierce

cresc.

Cs. wrath be...tween.

COUNT

Ah,.... then 'tis true,....

f *ff* *dim*

Ct. 'tis true, And I..... was

p *ff*

poco meno.
f *b* *p*
 CT. not de...ceived! I clung to doubt,... would

poco meno.
poco rall? e dim.
 CT. fain..... have not..... be...
poco rall? colla voce.
dim.

COUNTESS.
ANDANTE APPASSIONATO.
con slancio.
 Why did I not my heart o...
 CT. ...liev'd!..

ANDANTE APPASSIONATO.
dim. *pp* *f*

S. ...hey? Be...fore him ev'...ry ac...tion

Cs. *dim.*
 lay? Oh! naught were

Cs. left me but to

Cs. die If love, if

Cs. love. should from his *dim.* *p*
 love. should from his bo- - - - som

Cs. fly.
COUNT.

Though scarce confess'd, ... hope's fee-ble

light Reliev'd the gloom of... my dark

night. As she is false, that hope must

die, and peace for e-ver from me

dim. pp

COUNTRESS. \wedge

Why did I not my heart o...

COUNT.

fly. Though scarce confess'd, hope's feeble

Cs.

...bey? Before him ev...ry ac...tion

Ct.

light Reliev'd the gloom of my dark

Cs.

lay? Why did I not my heart o...

Ct.

night. Though scarce con...fess'd, hope's fee...ble

Cs. *...bey? Be...fore him ev'ry ac...tion*

Ct. *light. Re-liev'd the gloom of my dark*

Cs. *lay? Oh! naught were left..... me but to die.....*

Ct. *night. As she is false,..... that hope, must die,.....*

Cs. *..... If love,..... if love.....*

Ct. *..... And peace. A..... and peace.....*

CS. *pp* should from his ho-----som fly!

CT. *pp* for e- - ver from me fly!

CS. *dim.* Oh! naught were left me but to die.....

CT. *dim.* As she is false, that hope must die.....

CS. *pp* If love..... should from his bosom fly!..... *dim.*

CT. *pp* And peace... for e- - ver from me fly!..... *dim.*

Allegro giusto.

COUNTESS.

Wal... de-mar!

Allegro giusto.

Canst thou not pardon me, For that I Hubert's

COUNT.

guilt conceal'd from thee?... What sayst thou? Hubert! Do I hear a

COUNTESS.

-right? Or doth a hideous dream my soul affright? 'Twas e-ven

Dim.

so. He base-ly has trans-gress'd, And in mine

The first system features a vocal line in G major with lyrics "so. He base-ly has trans-gress'd, And in mine". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. Dynamics include accents and a *f* (forte) marking.

Dim.

Recit.

ear unho-ly love con-fess'd!

I see it all! The scales fall from my

pp *pp* *Recit.*

The second system continues the vocal line with lyrics "ear unho-ly love con-fess'd!". It includes a recitative section marked *Recit.* with lyrics "I see it all! The scales fall from my". The piano accompaniment features a recitative-like texture with *pp* (pianissimo) dynamics.

a tempo

Recit.

eyes,— But Fridolin! — the forge once gain'd, he

a tempo f

The third system has lyrics "eyes,— But Fridolin! — the forge once gain'd, he". It includes a recitative section marked *Recit.* and a section marked *a tempo f* (allegro). The piano accompaniment features a more active texture with *f* dynamics.

dies!

For know,

the

The fourth system continues the vocal line with lyrics "dies! For know, the". The piano accompaniment features a recitative-like texture with *f* dynamics.

tra... tor's false and ly... ing tongue Charg'd

f

him with guilt, and I have

p

a tempo

O fright... ful fate! Yet done foul wrong!

ff

a tempo

marcato con forza

Heavn's protecting hand.... Will keep him safe, despite thy

p

rash com - mand. Come, let us has - ten, let us

The first system features a vocal line in treble clef with lyrics "rash com - mand. Come, let us has - ten, let us". The piano accompaniment is in bass clef, starting with a piano (*p*) dynamic and including a tremolo (*trem.*) section. A *Cresc.* (crescendo) marking is present in the piano part.

has - ten to the place of dread, Ere jus - tice hurl its

The second system continues the vocal line with lyrics "has - ten to the place of dread, Ere jus - tice hurl its". The piano accompaniment includes a tremolo (*trem.*) section and a fortissimo (*ff*) dynamic marking.

or thun - ders on thy head! Come!

The third system begins with the word "or" and continues with the vocal line "thun - ders on thy head! Come!". The piano accompaniment is mostly silent, with some notes appearing at the end. The tempo marking *Allegro assai* is introduced.

Let us hasten . . .

The fourth system features the vocal line "Let us hasten . . ." and the tempo marking *Allegro assai*. The piano accompaniment includes a piano (*p*) dynamic and a *Cresc.* (crescendo) marking.

come! On swift-moving pi... nions of

On swift-moving pinions of

ter-ror, Let us fly, let us fly. To

ter-ror, Let us fly, let us fly. To

res-cue the vic-tim of er...ror Ere he die!...

res-cue the vic-tim of er...ror Ere he

Cres. *f*

Let us fly! Let us fly, let us fly!

die! Let us fly! let us fly!

THE FORGE SCENE.

CHORUS OF SMITHS.

*ALLEGRO
CON FUOCO.*
(M.M. ♩ = 108)

ff

gva

ff

gva

gva

The musical score consists of six systems of staves. The first system includes the markings *poco* and *loco.* The second system features a *ff* marking. The third system has *sf* markings. The fourth system has *f* and *sf* markings. The fifth system has *sf* markings. The sixth system has *sf* markings. The score is written in a key signature of one sharp (F#) and a time signature of 3/4. The notation includes various rhythmic values, slurs, and dynamic markings.

CHORUS.

TENORI PRIMI.

marcato.

f

Gift of Demons, raging fire!.....

TENORI SECONDI.

marcato.

f

Gift of Demons, raging fire!.....

BASSI PRIMI.

f

marcato.

f

Gift of Demons, raging fire!.....

BASSI SECONDI.

f

marcato.

f

Gift of Demons, raging fire!.....

sf *sf* *ff* *ff*

Fiercely blazing in grim ire!.....

Fiercely blazing in grim ire!.....

Fiercely blazing in grim ire!.....

Fiercely blazing in grim ire!.....

grac. loco. *grac. loco.*

Hiss - - ing, spit - ting, sparks e -
 Hiss - - ing, spit - ting, sparks e -
 Hiss - - ing, spit - ting, sparks e -
 Hiss - - ing, spit - ting, sparks e -

gva *loco.* *gva* *sf* *sf*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with a key signature of one sharp. The lyrics are 'Hiss - - ing, spit - ting, sparks e -'. The piano part includes dynamic markings like *sf* and *gva* (ritardando), and *loco.* (ad libitum).

cres.
 -- mit! Rushing, roaring, flare and
cres.
 -- mit! Rushing, roaring, flare and
cres.
 -- mit! Rushing, roaring, flare and
cres.
 -- mit! Rushing, roaring, flare and

sf *sf* *sf* *sf*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp. The piano accompaniment is in bass clef with a key signature of one sharp. The lyrics are '-- mit! Rushing, roaring, flare and'. The piano part includes dynamic markings like *cres.* (crescendo) and *sf* (sforzando).

flit! Hissing, spitting!

flit! Hissing, spitting!

flit! Hissing,

flit! Hissing,

ff

Hissing, spitting sparks e...mit! Rushing, roar_

Hissing, spitting sparks e...mit! Rushing, roar_

spitting! Hissing, spitting sparks e...mit! Rushing,

spitting! Hissing, spitting sparks e...mit! Rushing,

sf

sf

ing flare... and flit!

ing flare... and flit!

roar... ing flare and flit!

roar... ing flare and flit!

f Now...

staccato e marcato.

f

..... we... stir thee, plung--

Now..... we... stir thee,

Now..... we... stir thee,

Now..... we... stir thee,

Now..... we... stir thee,

..... ing... deep, Till....

plung-- ing deep,

plung-- ing deep,

plung-- ing, plung-- ing deep,

our.... pul- ses, our
Till.....
Till..... our pul- ses,
Till..... our pul- ses,

pul- ses mad- ly... leap. Wield the ham-
..... our pul- ses mad- ly leap. Wield the ham-
till our pul- ses mad- ly leap. Wield the
till our pul- ses mad- ly leap.

--mer! swing it round!.....

--mer! swing it round!.....

ham...mer! swing it round!.....

Wield the ham...mer! swing it

Detailed description: This block contains four vocal staves. The first two staves are for two voices, both starting with "--mer!". The third staff is for a third voice, starting with "ham...mer!". The fourth staff is a lower vocal line starting with "Wield the ham...mer!". The lyrics "swing it round!....." are repeated across the staves. Musical notation includes treble and bass clefs, a key signature of one flat, and various dynamics like accents (^) and slurs.

Detailed description: This block shows the piano accompaniment for the first system, consisting of two staves (treble and bass clef). The music features a rhythmic pattern of eighth and sixteenth notes, with some chords and accidentals. The key signature is one flat.

Strike the anvil! make it

Strike the anvil! make it

Strike the anvil! make it

round!..... Strike the anvil! make it

Detailed description: This block contains four vocal staves. The first three staves are for three voices, all starting with "Strike the anvil! make it". The fourth staff is a lower vocal line starting with "round!..... Strike the anvil! make it". Musical notation includes treble and bass clefs, a key signature of one flat, and various dynamics like accents (^) and slurs.

Detailed description: This block shows the piano accompaniment for the second system, consisting of two staves (treble and bass clef). The music continues the rhythmic pattern from the first system, with some changes in harmony and dynamics. The key signature is one flat.

sound.

sound.

Quaff, quaff the

sound: Quaff, quaff the gob let, quaff. the

sound.

Quaff, quaff the gob let. Laugh,

gob let's ar . . dent tide. Laugh at scruples

gob let's ar . . dent tide. Laugh, laugh at scruples

Quaff the gob let's ar . . dent tide.

..... laugh at scruples, laugh at

Laugh at scruples,

Laugh,..... laugh at scruples,

Laugh,..... laugh at

scruples, fear deride. Gift... of Demons,

fear..... de... ride. Gift... of De... mons,

fear.... de... ride. Gift... of De... mons,

scruples, fear de... ride. Gift.... of De... mons,

rag- ing fire! Blaz- ing fierce- ly in grim

rag- ing fire! Blaz- ing fierce- ly in grim

rag- ing fire! Blaz- ing fierce- ly in grim

rag- ing fire! Blaz- ing fierce- ly in grim

ire! Gift of De- mons, Gift of Demons, raging fire!

ire! Gift of De- mons, Gift of Demons, raging fire!

ire! Gift of De- mons, Gift of Demons, raging fire!

ire! Gift of De- mons, Gift of Demons, raging fire!

This system contains six staves. The top two staves are vocal parts in treble clef with lyrics: "Hiss...ing!" and "spit...ting!". The next two staves are vocal parts in bass clef with the same lyrics. The bottom two staves are piano accompaniment, with the right hand playing a melodic line and the left hand playing chords.

This system contains six staves. The top two staves are vocal parts in treble clef with lyrics: "Hiss-ing, spit-ting, sparks e...mit! Rushing, roaring, flare and". The next two staves are vocal parts in bass clef with the same lyrics. The bottom two staves are piano accompaniment, with the right hand playing a melodic line and the left hand playing chords.

flit! Rushing, roaring, flare and flit! Rush... ing!

flit! Rushing, roaring, flare and flit! Rush... ing!

flit! Rushing, roaring, flare and flit! Rush... ing!

flit! Rushing, roaring, flare and flit! Rush... ing!

flit! Rushing, roaring, flare and flit! Rush... ing!

sf

roar... ing!

roar... ing!

roar... ing!

roar... ing!

roar... ing!

sf

Rush - ing, roar - ing, flare and flit!
Rush - ing, roar - ing, flare and flit!
Rush - ing, roar - ing, flare and flit!

Rush - ing, roar - ing, flare and flit!

Rushing, roaring, flare and flit! Hiss - ing,
Rushing, roaring, flare and flit! Hiss - ing,
Rushing, roaring, flare and flit! Hiss - ing,

Rushing, roaring, flare and flit! Hiss - ing,

spit - ting, sparks e - - - mit! Rush - - - ing, roar - - - ing,

spit - ting, sparks e - - - mit! Rushing, roaring,

spit - ting, sparks e - - - mit! Rushing, roaring,

spit - ting, sparks e - - - mit! Rushing, roaring,

sf

Detailed description: This system contains five staves. The top four are vocal staves with lyrics. The bottom two are piano accompaniment staves. The music is in a minor key with a 4/4 time signature. Dynamics include accents (>) and fortissimo (ff). The piano part features a rhythmic accompaniment with chords and moving lines.

flare and flit! Rush - - - - -

flare and flit! Rush - - - - -

flare and flit! Rush - - - - -

flare and flit! Rush - - - - -

ff legato.

Detailed description: This system contains five staves. The top four are vocal staves with lyrics. The bottom two are piano accompaniment staves. The music continues in the same key and time signature. Dynamics include fortissimo (ff) and the instruction 'legato'. The piano part features a more melodic accompaniment with flowing lines.

--ing! Roar... ing! Now we

--ing! Roar... ing!

--ing! Roar... ing!

--ing! Roar... ing! Now we

Now we stir... thee, now we

Now we stir... thee, now, now...

Now we stir thee,

stir... thee, now, now we

stir thee, plung-ing deep. Till our
 we stir..... thee, Till our pul-----
 plung-----ing deep.
 stir thee, plung-ing deep. Till our pul-----

sf *ff*
sf

pul-----ses, our..... pul-----ses mad-ly leap.
 -----ses, our pul-ses mad-----ly leap.
 Till our pul-ses, our pul-ses mad-ly leap. Wield the
 -----ses, our pul-ses mad-ly, mad-ly leap. Wield the

sf *sf*

Wield the ham...mer, swing it round! Strike the
 Wield the ham...mer, swing it round! Strike the
 ham... mer, Wield the ham...
 ham... mer, Wield the ham...

This system contains the first four measures of the piece. It features two vocal staves (Soprano and Alto) and two piano staves. The lyrics are: "Wield the ham...mer, swing it round! Strike the". The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *sf* (sforzando) and *f* (forte).

an...vil, make it sound! Swing it
 an...vil, make it sound! Swing it
 mer, Swing it, swing it, swing it round!
 ...mer, Swing it, swing it, swing it round!

This system contains the next four measures. The lyrics continue: "an...vil, make it sound! Swing it". The piano accompaniment continues with the same rhythmic pattern. Dynamic markings include *sf* and *f*.

sf swing it, swing it round! Strike the an - - vil, make it
sf swing it, swing it round! Strike the an - - vil, make it
 Strike the an - - vil, make it sound!
 Strike the an - - vil, make it sound!

sound! Quaff the gob - - let's ar - - dent tide,
 sound! Quaff the gob - - let's ar - - dent tide,
 Quaff the goblet's ardent tide,
 Quaff the goblet's ardent tide,

Quaff the gob_let's ar_dent tide. Laugh at scruples, fear de_

Quaff the gob_let's ar_dent tide. Laugh at scruples, fear de_

Quaff the gob_let's ar_dent tide. Laugh at scruples, fear de_

Quaff the gob_let's ar_dent tide. Laugh at scruples, fear de_

ff

--ride. fear... de_ride. Laugh at scruples, fear de_

--ride. fear... de_ride. Laugh at scruples, fear de_

--ride. fear... de_ride. Laugh at scruples, fear de_

--ride. fear... de_ride. Laugh at scruples, fear de_

gru
ff

sf

..ride! Dash...ing!

..ride! Dash...ing!

..ride! Dash...ing!

..ride! Dash...ing!

ff

ff

ff

ff

ff

ff

Crush...ing! smiting, shatt'ring, naught we spare.....

Crush...ing! smiting shatt'ring, naught we spare.....

Crush...ing! smiting, shatt'ring, naught we spare.....

Crush...ing! smiting, shatt'ring, naught we spare.....

f

..... Dashing, crushing, aught we dare.....

..... Dashing, crushing, aught we dare.....

..... Dashing, crushing, aught we dare.....

..... Dashing, crushing, aught we dare.....

The first system of the score features three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The lyrics are "Dashing, crushing, aught we dare.....". The piano part consists of a rhythmic accompaniment with chords and moving lines in both hands.

..... Dashing, crushing, aught we dare.....

This block shows the piano accompaniment for the first system, continuing from the vocal staves above. It features a complex texture with many chords and moving lines in both the right and left hands.

..... Smi...ting, shatt'...ring, naught we

..... Smi...ting, shatt'...ring, naught we

..... Smi...ting, shatt'...ring, naught we

..... Smi...ting, shatt'...ring, naught we

The second system of the score features three vocal staves and a piano accompaniment. The lyrics are "..... Smi...ting, shatt'...ring, naught we". The piano part continues with a similar rhythmic accompaniment.

..... Smi...ting, shatt'...ring, naught we

This block shows the piano accompaniment for the second system, continuing from the vocal staves above. It features a complex texture with many chords and moving lines in both the right and left hands. A dynamic marking of *ff* (fortissimo) is present at the beginning of the piano part.

spare..... Dash - ing, crush - ing, aught we dare.
 spare..... Dash - ing, crush - ing, aught we dare.
 spare..... Dashing, crush - ing, aught we dare.
 spare..... Dashing, crush - ing, aught we dare.

naught we spare! aught we dare!
 naught we spare! aught we dare! Dashing, crushing, aught we
 naught we spare! aught we dare! Dashing, crushing, aught we
 naught we spare! aught we dare! Dashing, crushing, aught we

naught we spare! naught we spare! aught we
dare! ... naught we spare! naught we spare! aught we
dare! ... naught we spare! naught we spare! aught we
dare! ... naught we spare! naught we spare! aught we

ff

dare!

dare!

dare!

dare!

ff *ff>*

musical score for the first system, featuring piano accompaniment with chords and a melodic line.

poco rall?

HUBERT.

ANDANTE UN POCO AGITATO. (M. M. ♩ = 96.)

dim.

musical score for the second system, including vocal line and piano accompaniment.

Its fierce im - pa - - - - - tience to con -

15459.

trémolo.

H. *tr*, No long-er strives... my jea-lous

The first system of music features a vocal line in the soprano clef and a piano accompaniment in the grand staff. The vocal line begins with a trill on the note 'tr' and continues with the lyrics 'No long-er strives... my jea-lous'. The piano accompaniment consists of a flowing sixteenth-note pattern in the right hand and a more rhythmic bass line in the left hand.

H. soul. *f* Cease,.... noi-...-sy

The second system continues the vocal line with the lyrics 'soul. Cease,.... noi-...-sy'. The piano accompaniment includes a dynamic marking of *f* (forte) and a *p* *trem:* (piano tremolo) section. The piano part features a complex texture with sixteenth-note runs and chords.

H. knaves, and an-swer me.

The third system shows the vocal line with the lyrics 'knaves, and an-swer me.'. The piano accompaniment is marked with a dynamic of *f* and features a series of sixteenth-note chords in the right hand.

H. *poco meno.* *marcato.* "Have ye o-beyed your lord's de-...-cree?"

The fourth system begins with the vocal line and piano accompaniment. The vocal line has dynamic markings of *poco meno.* and *marcato.* and contains the lyrics "Have ye o-beyed your lord's de-...-cree?". The piano accompaniment is marked *colla voce.* and features a simple harmonic accompaniment with sustained notes.

ALLEGRO FEROCO ASSAI.

H. *f* $\hat{\wedge}$ $\hat{\wedge}$ \flat $\hat{\wedge}$ $\hat{\wedge}$ $\hat{\wedge}$

TENORI. *f* $\hat{\wedge}$ $\hat{\wedge}$ $\hat{\wedge}$ $\hat{\wedge}$ $\hat{\wedge}$ $\hat{\wedge}$ $\hat{\wedge}$ $\hat{\wedge}$

CHORUS. *f* $\hat{\wedge}$ $\hat{\wedge}$ $\hat{\wedge}$ $\hat{\wedge}$ $\hat{\wedge}$ $\hat{\wedge}$ $\hat{\wedge}$ $\hat{\wedge}$

BASSI. \flat $\hat{\wedge}$ $\hat{\wedge}$ $\hat{\wedge}$ $\hat{\wedge}$ $\hat{\wedge}$ $\hat{\wedge}$ $\hat{\wedge}$

Back! back! Oh! horror! ye mistake!

Seize the traitor, smite and slay! Seize the traitor, smite and slay!

Seize the traitor, smite and slay! Seize the traitor, smite and slay!

ALLEGRO FEROCO ASSAI.

ff

I. $\hat{\wedge}$ $\hat{\wedge}$ $\hat{\wedge}$ $\hat{\wedge}$ $\hat{\wedge}$ $\hat{\wedge}$ $\hat{\wedge}$ $\hat{\wedge}$

ye mis take! Oh horror! ye mis take! loose me,

Learn thyself, how we obey! how we o - - bey!

Learn thyself, how we obey! how we o - - bey!

ff

H. fiends, for mercy's sake! Loose me! loose me, fiends, for mercy's

Seize the traitor, smite and slay! smite and

Seize the traitor, smite and slay! smite and

Detailed description: This system contains the first two measures of the vocal line and piano accompaniment. The vocal line is in treble clef with a soprano range. The piano accompaniment consists of a right-hand treble clef and a left-hand bass clef. The music is in a minor key, indicated by a B-flat. The vocal line has lyrics: 'fiends, for mercy's sake! Loose me! loose me, fiends, for mercy's'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

H. sake! fiends! fiends! fiends! Oh! Horror! ye mistake! ye mis-

slay! Learn thy self, how we o - bey! Learn thy - self, how we o - -

slay! Learn thy self, how we o - bey! Learn thy - self, how we o - -

ff

Detailed description: This system contains the next two measures of the vocal line and piano accompaniment. The vocal line continues with lyrics: 'sake! fiends! fiends! fiends! Oh! Horror! ye mistake! ye mis-'. The piano accompaniment continues with the same rhythmic pattern. The second measure of the piano part includes a dynamic marking of *ff* (fortissimo). The system concludes with a double bar line.

H. *take!*

bey!

bey!

This system contains three staves. The top staff is for the voice, with lyrics '- take!' and an accent (^) above the first note. The middle staff is for the voice, with lyrics '- bey!' and an accent (^) above the first note. The bottom staff is for the piano, with lyrics '- bey!' and an accent (^) above the first note. The piano part features a forte (ff) dynamic and includes various articulation marks like accents and slurs.

H. *Ah!.....*

Ah!..... Quaff the goblet's madd'ning

Ah!..... Quaff the goblet's madd'ning

TEMPO PRIMO.

This system contains three staves. The top staff is for the voice, with lyrics 'Ah!.....'. The middle staff is for the voice, with lyrics 'Ah!.....' and 'Quaff the goblet's madd'ning'. The bottom staff is for the piano, with lyrics 'Ah!.....' and 'Quaff the goblet's madd'ning'. The piano part features a forte (ff) dynamic and includes various articulation marks like accents and slurs. The tempo marking 'TEMPO PRIMO.' is present at the beginning of the piano part.

tidel Laugh at scruples, fear de_ride! Quaff the goblet's madd'ning

tidel Laugh at scruples, fear de_ride! Quaff the goblet's madd'ning

tidel..... Laugh at

tidel..... Laugh at

scruples, fear de_ride!.....

scruples, fear de_ride!.....

sf *ff*

Detailed description: This is a page of a musical score, numbered 202. It contains six systems of music. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are: 'tidel Laugh at scruples, fear de_ride! Quaff the goblet's madd'ning'. The first two systems show the full line of lyrics. The third and fourth systems show the vocal line with a long dotted line indicating a breath or a long note, followed by 'Laugh at'. The fifth system shows the vocal line with a long dotted line followed by 'scruples, fear de_ride!'. The sixth system shows the piano accompaniment with dynamic markings *sf* and *ff*. The piano part features complex chordal textures and melodic lines.

All. who come, our path a - - - cross,

All. who come, our path a - - - cross,

Men, or... i - - - ron,... are but dross. are but

Men, or i - - - ron,... are but dross. are but

dross. are but dross. All who come our path a - - - cross, ...

dross. are but dross. All who come our path a - - - cross, ...

..... Men, or i--ron, men, or i--ron, are but

..... Men, or i--ron, men, or i--ron, are but

ff

ff
dross.....

dross:.....

ff

ALLEGRO ASSAI.

FRIDOLIN.

.....
Good smiths,

ALLEGRO ASSAI.

dim pp

F. your lord..... demands through me, "Have ye

pp

F. TENORI. *ALLEGRO FEROCO ASSAI.*
 --beyed his high de...cree?"
 BASSI. CHORUS. Laugh at scruples

Laugh at scruples, fear de...ride!

cresc. affrettando. fff

COUNT. Hold! hold! at your pe...ril, touch him

Seize all traitors! RECO

Seize all traitors! Seize!

colla voce.

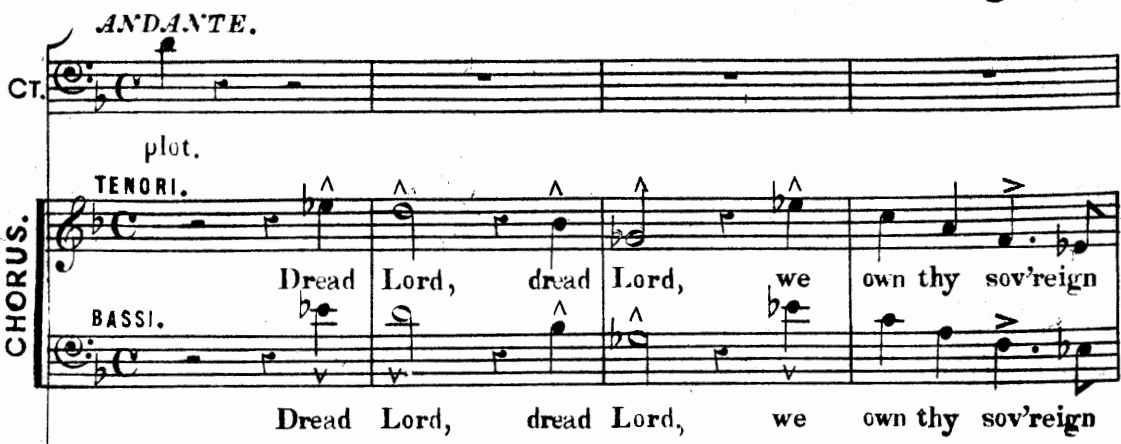
meno.

CT. 


not... Poor vic - tim of a fiend - - - - ish

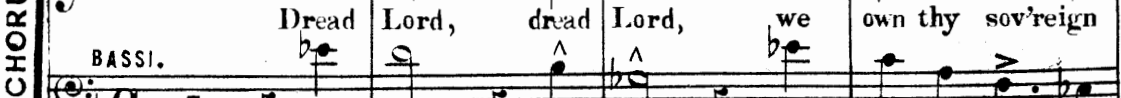
meno.

ANDANTE.

CT. 

plot.


TENORI. 

BASSI. 

CHORUS. Dread Lord, dread Lord, we own thy sov'reign
Dread Lord, dread Lord, we own thy sov'reign

ANDANTE.

staccato.

pp 

sway; In life or death, we thee o - bey.

sway; In life or death, we thee o - -



Ask yonder furnace, it can tell, Whe- - ther we

- - bey! Ask yonder furnace, it can tell, Whether we

COUNT. *ALLEGRO.*

What mean ye? What mean ye knaves? be-ware my

do thy bid- - ding well.

do thy bid- - ding well.

ALLEGRO.

trem: cresc.

CT.

ire! Whom. . . . have ye killed? (a long pause.)

REC^o

f colla voce.

ANDANTE.

COUNT. Oh! aw...ful,

COUNT. Oh! aw.....

TENORI. CHORUS. Hu..... bert, thy Squire!

BASSI. CHORUS. Hu..... bert, thy Squire!

ANDANTE.

pp staccato.

CS. aw...ful, and mys-te-ri-ous Pro-vi-dence! Who

CT. ..ful, and mys-te-ri-ous Pro-vi-dence! Who judg-est

Cs. *dim.*
 judg-est crime, and r-dest in- no-

Ct. *dim.*
 crime, and guar-dest in- no-

pp
 Dread Lord! in life, or death, we thee o-

pp
 Dread Lord! in life, or death, we thee o--

dim.

ANDANTE RELIGIOSO. (M.M. ♩=69.)

COUNTESS. ----- cence!

COUNT. ----- cence!

SOPRANI. *pp*
 Let your voi-ces an-thems raise, In

CONTRALTI. *pp*
 Let your voi-ces an-thems raise, In

TENORI. CHORUS. ----- bey.

BASSI. ----- bey.

ORGAN. *pp*

pp

Ped. *pp*
 c. n 8^{va}

heart-felt songs of grate-ful praise. Laud the jus-tice, mer-cy,
heart-felt songs of grate-ful praise. Laud the jus-tice, mer-cy,

This system contains two vocal staves and two piano accompaniment staves. The vocal staves have lyrics: "heart-felt songs of grate-ful praise. Laud the jus-tice, mer-cy,". The piano accompaniment consists of a right-hand treble clef staff and a left-hand bass clef staff. The music is in a 4/4 time signature with a key signature of one flat (B-flat).

CELLI.

This system shows the piano accompaniment for the second system, consisting of a right-hand treble clef staff and a left-hand bass clef staff. The music continues from the previous system. The word "CELLI." is written in the right-hand staff. The piano part features chords and moving lines in both hands.

love, of Him who reigns all worlds a-bove.....
love, of Him who reigns all worlds a-bove.....

This system contains two vocal staves and two piano accompaniment staves. The vocal staves have lyrics: "love, of Him who reigns all worlds a-bove.....". The piano accompaniment consists of a right-hand treble clef staff and a left-hand bass clef staff. The music is in a 4/4 time signature with a key signature of one flat (B-flat).

This system shows the piano accompaniment for the third system, consisting of a right-hand treble clef staff and a left-hand bass clef staff. The music continues from the previous system. The piano part features chords and moving lines in both hands.

EPILOGUE.

COUNTESS. *MAESTOSO.* (M.M. $\text{♩} = 92$) *ff* *con stancio.*

ORCHESTRA. *ff* TROMBE.

Join we all the

glo-ri-ous song, Lift our voi-ces clear and strong.

He, our Lord and God, is just, In Him, e-----

---ver, e-----ver, will we.... trust.....

COUNTRESS

SOPRANI

CHORUS.
CONT.

TEN.

BASSI.

Musical staff for the Countess part, showing a series of rests.

Musical staff for the Soprani part, starting with a treble clef, a key signature of one flat, and a dynamic marking of *ff*. The melody begins with a dotted quarter note followed by an eighth note.

Musical staff for the Chorus Contraltos part, starting with a treble clef, a key signature of one flat, and a dynamic marking of *ff*. The melody begins with a dotted quarter note followed by an eighth note.

Musical staff for the Chorus Tenors part, starting with a treble clef, a key signature of one flat, and a dynamic marking of *ff*. The melody begins with a dotted quarter note followed by an eighth note.

Musical staff for the Chorus Basses part, starting with a bass clef, a key signature of one flat, and a dynamic marking of *ff*. The melody begins with a dotted quarter note followed by an eighth note.

Join we all the glo- - - rious song, Lift our
 Join we all the glo- - - rious song, Lift our
 Join we all the glo- - - rious song, Lift our
 Join we all the glo- - - rious song, Lift our

Piano accompaniment for the first system, featuring a treble and bass clef. The right hand plays a series of chords with triplets, while the left hand plays a steady accompaniment.

Musical staff for the Soprani part, starting with a treble clef, a key signature of one flat, and a dynamic marking of *ff*. The melody begins with a dotted quarter note followed by an eighth note.

Musical staff for the Chorus Contraltos part, starting with a treble clef, a key signature of one flat, and a dynamic marking of *ff*. The melody begins with a dotted quarter note followed by an eighth note.

Musical staff for the Chorus Tenors part, starting with a treble clef, a key signature of one flat, and a dynamic marking of *ff*. The melody begins with a dotted quarter note followed by an eighth note.

Musical staff for the Chorus Basses part, starting with a bass clef, a key signature of one flat, and a dynamic marking of *ff*. The melody begins with a dotted quarter note followed by an eighth note.

voi- - ces clear and strong. He, our Lord and God, is
 voi- - ces clear and strong. He, our Lord and God, is
 voi- - ces clear and strong. He, our Lord and God, is
 voi- - ces clear and strong. He, our Lord and God, is

Piano accompaniment for the second system, featuring a treble and bass clef. The right hand plays a series of chords with triplets, while the left hand plays a steady accompaniment.

just, In Him, e... ver, e... ver,
just, In Him, e... ver, e... ver,
just, In Him, e... ver, e... ver,
just. In Him, e... ver, e... ver,

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The lyrics are: "just, In Him, e... ver, e... ver,". The piano accompaniment is in bass clef and features a complex texture with triplets and various rhythmic patterns. The system concludes with a double bar line.

will we.... trust.
will we.... trust.
will..... we trust.
will we.... trust.

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The lyrics are: "will we.... trust.", "will we.... trust.", "will..... we trust.", and "will we.... trust.". The piano accompaniment is in bass clef and features a complex texture with triplets and various rhythmic patterns. The system concludes with a double bar line.

COUNT. *marcato e largamente.*

All on earth that's true, and right, Pre_cious

The first system of music features a vocal line with a treble clef and a piano accompaniment with a grand staff (treble and bass clefs). The piano part consists of a steady stream of triplets in both hands. The vocal line has a melodic line with some grace notes and accents. The lyrics are "All on earth that's true, and right, Pre_cious".

is, in... Hea... ven's sight, And a wall of

The second system continues the musical piece. The piano accompaniment maintains the triplet pattern. The vocal line has a melodic line with some grace notes and accents. The lyrics are "is, in... Hea... ven's sight, And a wall of".

guar_dian fires Vir_tue shields, Vir_tue

The third system continues the musical piece. The piano accompaniment maintains the triplet pattern. The vocal line has a melodic line with some grace notes and accents. The lyrics are "guar_dian fires Vir_tue shields, Vir_tue".

shields,..... when vice..... con_spires.....

The fourth system concludes the musical piece. The piano accompaniment maintains the triplet pattern. The vocal line has a melodic line with some grace notes and accents. The lyrics are "shields,..... when vice..... con_spires.....". The piano part includes dynamic markings of *ff* (fortissimo) and *ff* (fortissimo).

guar... dian fires Vir... tue shields, vir... tue

guar... dian fires Vir... tue shields, vir... tue

guar... dian fires Vir... tue shields, vir... tue

guar... dian fires Vir... tue shields,

3 3 3

shields,..... when vice..... con spires.....

shields,..... when vice..... con spires.....

shields,..... when vice..... con spires.....

vir... tue shields, when vice con spires.....

3 3 3 3

FRIDOLIN.

largamente.

Join we, then, the glo-rious

song, Lift our voi-ces clear and strong. He, our

Lord, and God, is just, In... Him, e-----

-----ver, e-----ver, will we trust.

COUNT.

Join we, then,.....

COUNTESS.

CT.

Join we then..... the glo-ri-ous

..... the... glo-ri-ous song:

Detailed description: This block contains the musical notation for the Countess and the first part of the Chorus (CT). The Countess part is on a single staff in G major, starting with a treble clef and a common time signature. The lyrics are "Join we then..... the glo-ri-ous". The Chorus part is on two staves (treble and bass clefs) in G major, with lyrics "..... the... glo-ri-ous song:". Both parts feature triplets and accents.

CS.

FRIDOLIN.

CT.

song, Join we all the glo-ri-ous

Join we all the

Detailed description: This block contains the musical notation for Fridolin and the second part of the Chorus (CT). Fridolin's part is on a single staff in G major, with lyrics "song, Join we all the glo-ri-ous". The Chorus part is on two staves (treble and bass clefs) in G major, with lyrics "Join we all the". The music includes dynamic markings like *f* and *ff*.

SOP!

CHORUS.

CONT!

TENORI.

CASSI.

Join we all the glo-ri-ous song, Lift our voi-ces

Join we all the glo-ri-ous song, Lift our voi-ces

Join we all the glo-ri-ous song, the

Detailed description: This block contains the musical notation for the Chorus, divided into Soprano (SOP!), Contralto (CONT!), Tenors (TENORI), and Basses (CASSI). Each part has its own staff with lyrics. The lyrics are "Join we all the glo-ri-ous song, Lift our voi-ces". The music is marked *ff* and includes various dynamics and accents.

Join we all the glo-ri-ous song, the

Detailed description: This block contains the continuation of the Chorus musical notation, showing the final part of the phrase "Join we all the glo-ri-ous song, the". It features complex rhythmic patterns and dynamic markings.

CS
---rious song, Lift our voi_ces clear and strong. Join we all. ...

F.
glo_rious song, Lift our voi_ces clear. and strong. Join we

CT
glo_rious song, Lift our voi_ces clear and strong. Join we

clear and strong.

clear and strong.

glo_rious song.

glo_rious, song.

CS
..... the, glo - rious song,
F.
all the glo - rious song,
CT
all the glo - rious song,

SOPRANI & CONTRALTI

TENORI & BASSI.
He, our Lord and God is

He, our Lord and God is

just, In Him e - - - ver will we trust.
cresc.
cresc.

just, In Him e - - - ver will we trust.

PIU MOSSO.

ff \wedge \wedge \wedge \wedge \wedge \wedge

Join we then the glo...rious song, Lift our

ff \wedge \wedge \wedge \wedge \wedge \wedge

Join we then the glo...rious song, Lift our

ff \wedge \wedge \wedge \wedge \wedge \wedge

Join we then the glo...rious song, Lift our

ff \wedge \wedge \wedge \wedge \wedge \wedge

Join we then the glo...rious song, Lift our

ff \wedge \wedge \wedge \wedge \wedge \wedge

Join we then the glo...rious song, Lift our

ff \wedge \wedge \wedge \wedge \wedge \wedge

Join we then the glo...rious song, Lift our

ff \wedge \wedge \wedge \wedge \wedge \wedge

Join we then the glo...rious song, Lift our

Join we then the glo...rious song, Lift our

PIU MOSSO.

ff \wedge \wedge \wedge \wedge \wedge \wedge

CS
F.
CT

voi...ces clear and strong. He, our Lord and

voi...ces clear and strong. He, our Lord and

voi...ces clear and strong. He, our Lord and

voi...ces clear and strong. He, our Lord and

voi...ces clear and strong. He, our Lord and

voi...ces clear and strong. He, our Lord and

voi...ces clear and strong. He, our Lord and

voicings

C.S.
God is just, In Him e... ver,

F.
God is just, In Him e... ver,

C.T.
God is just, In Him e... ver,

God is just, In Him e... ver,

God is just, In Him e... ver,

God is just, In Him e... ver,

God is just, In Him e... ver,

God is just, In Him e... ver,

CS
e. ver will we. trust.

F.
e. ver will we. trust.

CT
e. ver will. we trust.

CS
e. ver will we. trust.

F.
e. ver will we. trust.

CT
e. ver will. we trust.

CT
e. ver will. we trust.

15459.

PRESTO.

CS
Join we all the glo-rious song.

F
Join we all the glo-rious song.

CT
Join we all the glo-rious song.

Join we all the glo-rious song.

PRESTO.

Join we all the glo-rious song, Lift our voi-ces clear and strong.

Join we all the glo-rious song, Lift our voi-ces clear and strong.

Join we all the glo-rious song, Lift our voi-ces clear and strong.

Join we all the glo-rious song, Lift our voi-ces clear and strong.

Join we all the glo-rious song, Lift our voi-ces clear and strong.

PRESTO.

C.S.
F.
C.T.

Lift our voi_ces clear and strong. He, . . . our Lord and God is

Lift our voi_ces clear and strong. He, . . . our Lord and God is

Lift our voi_ces clear and strong. He, . . . our Lord and God is

Detailed description: This block contains the first system of vocal parts. It features three staves: Soprano (C.S.), Alto (F.), and Tenor (C.T.). Each staff begins with a treble clef and a key signature of one flat (B-flat). The lyrics are: "Lift our voi_ces clear and strong. He, . . . our Lord and God is". The music consists of quarter and eighth notes with accents (^) above many notes.

He, our Lord and God, our Lord and God is

He, our Lord and God, our Lord and God is

He, our Lord and God, our Lord and God is

He, our Lord and God, our Lord and God is

Detailed description: This block contains the second system of vocal parts, with four staves. The lyrics are: "He, our Lord and God, our Lord and God is". The music continues with quarter and eighth notes, maintaining the one-flat key signature and including accents (^) above notes.

He, our Lord and God, our Lord and God is

Detailed description: This block contains the piano accompaniment, consisting of two staves (treble and bass clefs). The music features chords, triplets (indicated by a '3' over a group of notes), and accents (^) above notes. The key signature remains one flat.

C1
just, In.... Him e.....

F.
just, In.... Him e..... ver

C3
just, In.... Him e..... ver

just, In Him e... ver will we trust.

just, In Him e... ver will we trust.

just, In Him e... ver will we trust.

just, In Him e... ver will we trust.

just, In Him e... ver will we trust.

CS
-----ver. ... will. ... we trust. we

F.
will. ... we trust.

CT
will we trust.

In Him we

In Him we trust.

In Him we trust.

In Him we trust.

CS
e... ver, e'er.....

F.
we e... ver, e... ver,

CT
we e... ver, e... ver,

e... ver, we e... ver

In Him, e... ver will we

In Him, e... ver will we

In Him, e... ver will we

rall.....

CS
F.
CT

trust.

trust.

trust.

trust.

trust.

trust.

rall?.....