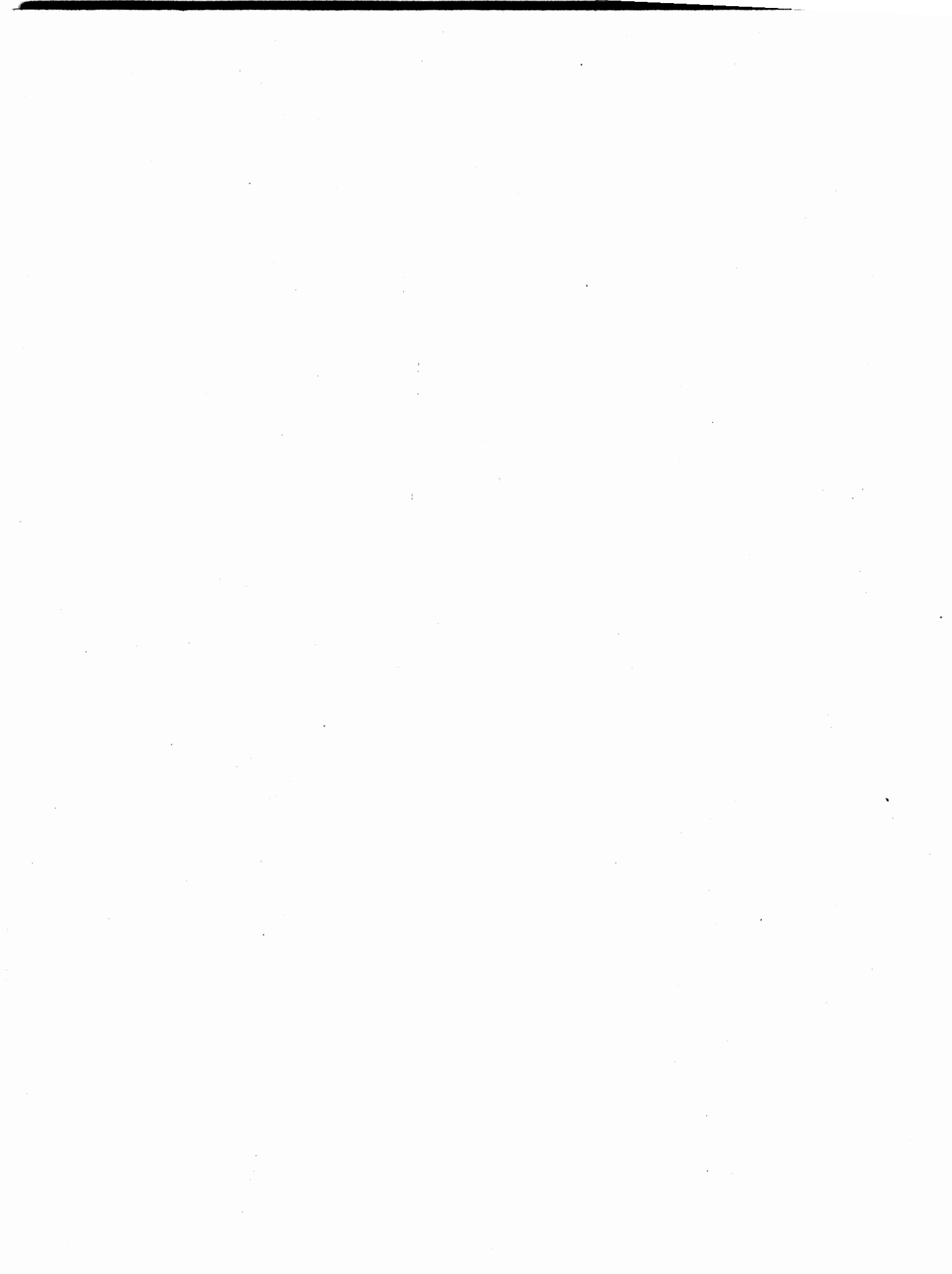


HERALD

FREDERIC H. COWEN



149265

HAROLD:

OR

THE NORMAN CONQUEST.

An Opera in Four Acts.

THE LIBRETTO BY

SIR EDWARD MALET.

GERMAN ADAPTATION BY

L. A. CAUMONT.

THE MUSIC BY

FREDERIC H. COWEN.

[First performed at Covent Garden Theatre, June, 1895.]

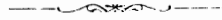
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PERSONEN.



HAROLD (Sohn des Grafen Godwin, später König von England)	<i>Tenor.</i>
WILHELM (Herzog der Normandie)	<i>Bariton.</i>
WILHELM MALET	<i>Bariton.</i>
*ALFNOTH (Sächsischer Graf)	<i>Basso-Bariton.</i>
*STIGAND (Erzbischof von Canterbury)	<i>Basso-Bariton.</i>
EIN HEROLD	<i>Bariton.</i>
SIWARD (Offizier des Königs Eduard)	<i>Bariton.</i>
EINER AUS ALFNOTH'S GEFOLGE	<i>Tenor oder Bariton.</i>
EDITH (Alfnoth's Tochter)	<i>Sopran.</i>
PRINZESSIN ADELA (Herzog Wilhelm's Tochter)	<i>Mezzo-Sopran.</i>

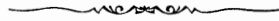
Ritter, Edelleute, Edelfrauen, Mönche, Nonnen, Krieger, &c.

Der 1^{te}, 3^{te} und 4^{te} Akt spielen in England; der 2^{te} Akt in der Normandie.

Zeit der Handlung A.D. 1065—66.

*(Die Rollen Alfnoth's und Stigand's können, wenn *nothwendig*, von demselben Sänger übernommen werden.)

CHARACTERS REPRESENTED.



HAROLD (Son of Earl Godwin, afterwards King of England)	<i>Tenor.</i>
WILLIAM (Duke of Normandy)	<i>Baritone.</i>
WILLIAM MALET	<i>Baritone.</i>
*ALFNOTH (a Saxon Earl)	<i>Basso-Baritone.</i>
*STIGAND (Archbishop of Canterbury)	<i>Basso-Baritone</i>
A PURSUIVANT	<i>Baritone.</i>
SIWARD (an Officer of King Edward)	<i>Baritone.</i>
ONE OF ALFNOTH'S MEN	<i>Tenor or Baritone.</i>
EDITH (Daughter of Alfnoth)	<i>Soprano.</i>
PRINCESS ADELA (Daughter of Duke William)	<i>Mezzo-Soprano.</i>

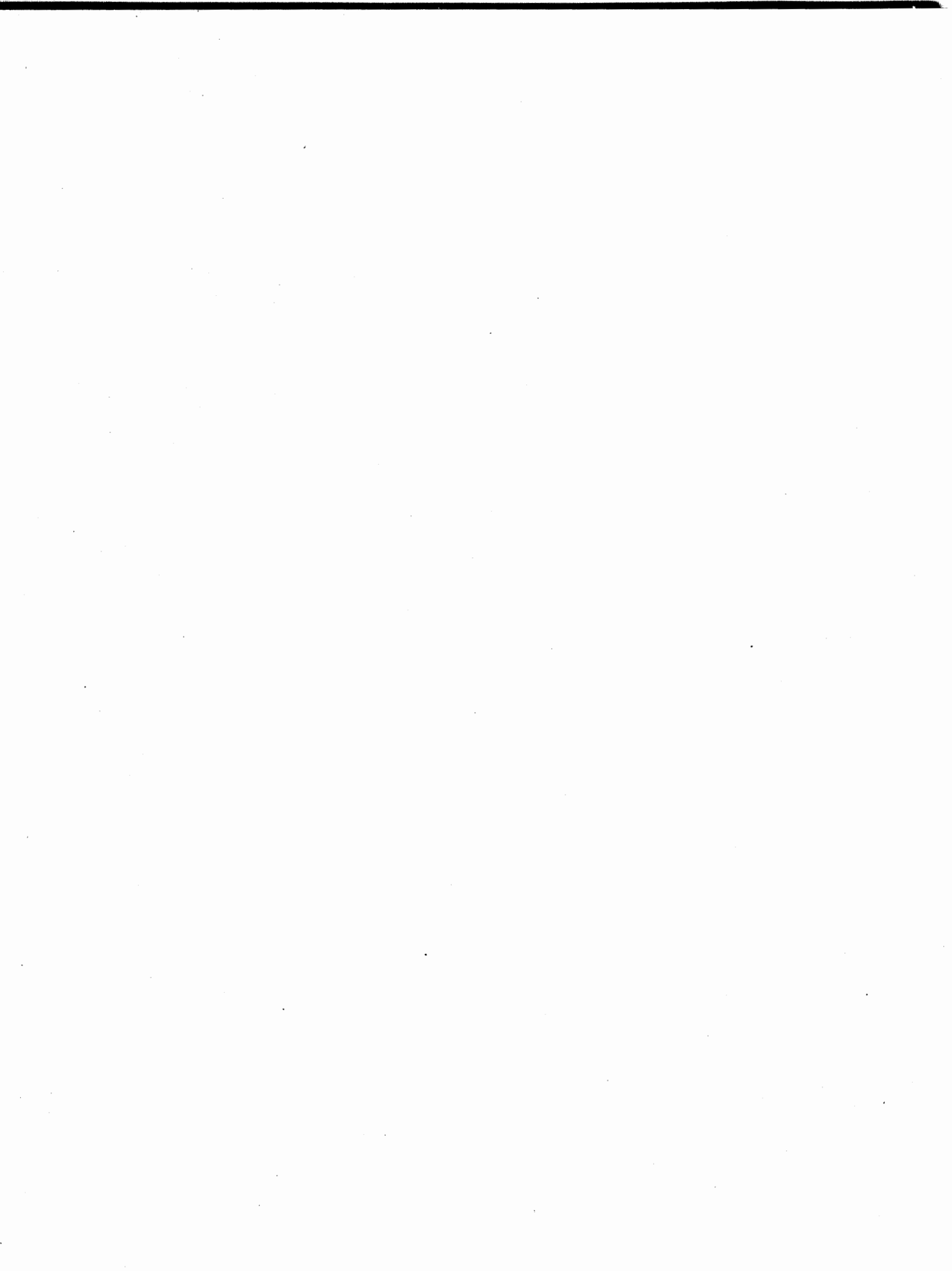
Knights, Nobles, Ladies, Monks, Nuns, Soldiers, &c.

The Scene is laid, in Acts I., III. and IV., in England; in Act II., in Normandy.

Period, A.D. 1065—66.

*(The Parts of Alfnoth and Stigand may, if necessary, be sung by the same Artist.)

Handwritten note: *Alfnoth - 1/2/66*



ev_ry man his wil_low, his wil_low, And
 - aus, in's Feld ge - zo - gen, ge - zo - gen, Das

ev_ry man his wil_low, his wil_low, And soon well bring.....
 - aus, in's Feld ge - zo - gen, ge - zo - gen, Das E - del - tier.....

p

soon well bring The syl - van king Prone on his gras - sy pil - low.
 E - del - tier, Im Wald - re - vier Fällt uns - rem Pfeil und Bo - gen.

..... The syl - van king Prone on his gras - sy pil - low.
 Das E - del - tier Fällt uns - rem Pfeil und Bo - gen.

Let hind and doe Ring out their woe And cower at the o - men;
 Folgt Wild und Reh durch Thal und Höh Mit lau - tem Hör - ner Schall - en,

And cower at the o - men;
 Mit lau - tem Hör - ner Schall - en,

mf

mf

They'll seek in vain their monarch slain, And fly be-fore their foe-men!
 Das E - del - tier Er - ja - gen wir, Soll bes - tem Schüt - zen fall - en!

mf

Their monarch slain, They fly be-fore their foe-men!
 Er - jä - gen wir, Soll bes - tem Schüt - zen fall - en!

f

Then mount a-way! The hunt is gay, O'er hill and brake and
 Hall - o, Hall - o, Jo - hy, Jo - he, Mit sich - rem Pfeil und

Then mount.....
 Hall - o!.....

f

hol - low!..... String ev'ry bow, your bu - gles blow, Hey! fol - low, all, come
 Bo - gen..... Mit Hörner schall Ihr Jä - ger all Wohl - auf in's Feld ge -

..... Then mount, then mount a - way,.....
 Wohl - auf in's Feld ge - so - gen.....

fol - low!.....
- zo - gen,.....

Hey!.....
Hall - i!.....

Hey!.....
Hall - o!.....

..... Come follow, all,
..... Hall - i! Hall - o!

Hey!
Hall - i!

Hey!
Hall - o!

sempre f

Hey!.....
Folgt uns,

Hey!.....
folgt uns,

fol - low,.....
Hall - o!.....

Come, fol - - -
Kommt folgt.....

Hey!
Folgt,

Hey!
folgt,

Hey!
folgt,

fol -
folgt...

- low,
..... uns,

Hey!.....
Hall - i!.....

Hey!.....
Hall - o!.....

- low,
..... uns,

The musical score is divided into several systems. The first system contains two vocal staves. The upper staff has lyrics: "Hey!..... Hall - i!....." and "Hey!..... Hall - o!.....". The lower staff has lyrics: "Fol - low! fol - low! Hey!....." and "Hall - i! Hall - o! Hall - o!.....". A piano accompaniment begins below the vocal staves. The second system features a grand staff with piano accompaniment and a section labeled "ORCHESTR. 1." with a dynamic marking of *f*. The third system continues the piano accompaniment with a dynamic marking of *f*. The fourth system includes a section marked "sempre *f*". The fifth system concludes with a grand staff featuring piano accompaniment and a dynamic marking of *f*.

A Hall in Alfnoth's Castle. At back, through the arched openings, are seen the ramparts of the Castle. On one side a Terrace leads to the Women's Apartments.

Ein Saal in Alfnoth's Burg. Im Hintergrunde, durch die gewölbte Öffnung sieht man die Festungswälle der Burg. Auf einer Seite führt eine Terrasse zu den Frauengemächern.

(The Curtain rises.) Der Vorhang geht auf.

Piano introduction for 'Vivace Come I'. The score is in 2/4 time with a key signature of two sharps (F# and C#). It features a treble and bass clef with various musical notations including slurs, accents, and dynamic markings.

Vivace Come I^a

ALFNOTH'S MEN. (behind the Scenes.)
ALFNOTH'S GEFOLGE. (hinter der Bühne.)

TENOR.

Vocal line for Tenor. The lyrics are: "Come mount a way! The hunt is gay, O'er hill and brake and
Mit Hör-nerschall Ihr Jä-ger all. Wohl-auf in's Feld ge-". The music is in 2/4 time with a key signature of two sharps.

BASS.

Come mount,.....
Hall - o!.....

Vivace Come I^a (♩ = 112.)

Piano accompaniment for the second section. It includes a treble and bass clef with musical notations such as slurs, accents, and dynamic markings like 'a tempo' and 'sf'. The key signature remains two sharps.

Vocal line for Bass. The lyrics are: "hol-low!..... String ev'ry bow, Your bu-gles blow, Hey!
-zo-gen,..... Auf schmucken Ross, Mit Pfeil-ge-schoss, Wohl-
..... mount a-way,.....
..... Hall - o!.....". The music is in 2/4 time with a key signature of two sharps.

Piano accompaniment for the third section. It includes a treble and bass clef with musical notations such as slurs, accents, and dynamic markings like 'ff' and 'sf'. The key signature remains two sharps.

fol - low, all, come fol - low!.....
 - auf in's Feld ge - zo - gen.....

Hey!.....
 Hall - i!.....

.....

 Hey!
 Hall - i!

ff

Hey!.....
 Hall - o!.....

Hey!...
 Folgt uns,

Hey!...
 folgt uns,

fol - low,.....
 Hall - o!.....

come, fol^s -
 Kommt folgt.....

Hey!
 Hall - o!

Hey!
 Folgt!

Hey!
 folgt!

Hey!
 folgt!

f

- low,
 uns!

Hey!.....
 Hall - i!.....

Hey!.....
 Hall - o!.....

fol - low,
 folgt..... uns!

(Alfnoth and his Men enter.)
(Alfnoth und sein Gefolge treffen ein.)

Hey!.....
Hall - i!.....

fol - low, fol - low,
Hall - i! Hall - o!

Hey!.....
Hall - o!.....

Hey!.....
Hall o!.....

(Edith comes out to greet her Father.)
(Edith erscheint und begrüsst ihren Vater.)

.....

.....

L'istesso tempo. (♩ = ♩)

f *ff*

EDITH.

ALFNOTH.

Dear fa - ther!
Lieb' Va - ter!

E - dith, my love!
E - dith, lieb' Kind!

f

dim.

A *mf*

Ev - er bright as the sum - mer ro - ses!
 Im - mer schön, wie die Som - mer - Ro - sen!

A *mf* REC. quasi a tempo

Where is the stranger
 Wo..... ist der Fremdling,

REC.

A *f* L'istesso tempo. (♩ = 112.)

who brought down the deer? A splen - did shot, at full five hun - dred
 der er - legt' das Wild? Ein Meis - ter - schuss! Auf voll fünf hun - dert

A *mf* sempre a tempo

yards. Ken ye his
 Schritt. ONE OF ALFNOTH'S MEN. Kennt ihr den
 EINER AUS ALFNOTH'S GEFOLGE. *mf*

He came not with us.
 Er kam nicht mit uns.

EDITH. (aside.)
(bei seite.)

A

name? Ah, me, if it be Ha- rold!
Mann? Weh' mir! Wär' es mein Ha- rold!

mf

He join'd the hunt unbid- den.
Wär' nicht zur Jagd ge- la- den.

p

ALFNOTH.

f

Off! and bring him here to me, My guest or cap- tive.
Fort! Bring ihn hie- her zu mir, Mein Gast o- der Ge- fang'- ner.

(Some of the Men go off.)
(Einige aus dem Gefolge gehen ab.)

f

ALFNOTH.

A doughty
Ein Meister -

L'istesso tempo. (♩ = 112.)

A

deed, I trow. We want so stout an arm and true an aim; And
 - Schuss, für - wahr! Uns fehlt so stark - er Arm, und sich - er Ziel; Und

f

EDITH.

A

Oh,
Oh,

by my faith! He shall take ser - vice with us.
 auf mein Wort! Tret' er in Dien - ste bei uns.

mf

f

E

fa - ther, be not rough to him.
 Va - ter, Sei ihm nicht un - hold.

A

Thou knowest him?
 Kennst du ihn denn?

mf

dim.

p

EDITH. (faltering.)
(stammelnd.)

B

I fear he is an out-law, And that his life is
Ich fürcht er ist ge - ächt - et, und vo - gel - frei, Ver -

ALFNOTH.

E

for - feit to the crown. Thou sim-ple child - Fear not!
- fall - en dem Ge - setz? Du thör - icht Kind - Fürcht nichts!

sempre p

A

His life..... is safe with me.
Er steht..... in mei - nem Schutz.

poco rall.

p

poco rall.

Molto Allegro. (♩ = 144)

A

p

cresc.

(Alfnoth's Men return, bringing in Harold, who frees himself and goes up to Alfnoth.)
 (Alfnoth's Mannen bringen Harold. Er macht sich los und geht auf Alfnoth zu.)

EDITH. (Aside.)
 (bei Seite.)

'Tis he!
 Er ist's!

HAROLD.

What now! Is not the
 Was nun! Sind nicht die

fo - rest free? May I not draw a bow like thee?
 Wäl - der frei? Darf ich nicht ja - gen grade wie du?.....

ALFNOTH.

Un poco moderato. (♩ = 108) *mf*

So bold a bow - man must not go;.....
 So wack - ren Schütz - en lass'..... ich nicht.....

HAROLD.

I need thy strength and courage. It wants no courage, Earl,.....
 So tap - fer und so mutig. Nicht Hel - denthat ist's, Graf!.....

ALFNOTH.

..... To kill a stag. Thy gait and mien be -
 des Hirsches Tod. Ge - wand und Gang ver -

tray thee. Put off disguise and tell me who thou art.
 - rät dich. Ent - deck' dich mir und sag' mir wer du bist.

HAROLD. *p*

Ask me not— This I tell thee,
 Frag' mich nicht— Doch, trau ich dir,

H ALFNOTH. *p*

I am an out-law! Enough—
 Ich bin ge-üch-tet! Genug—

A

Thy life is safe,..... And I will
 Ich schüt-ze dir..... Dein Le-ben

(A Pursuivant enters.)
 (ein Herold tritt ein.)

A

keep thy se-cret.
 und Ge-heim-niss.

Poco piu Maestoso, ma poco. (♩ = 100)

PURSUIVANT. HEROLD.

molto piu lento

mf

William, Duke of Nor-man-dy, Claims hos - pi - ta - li - ty of Earl Alf - noth.
Wil - helm, Herzog der Nor - man - die, Ver - langt das Gast - recht vom Gra - fen Alf - noth.

REC. *piu lento*

mf

C TENOR. ALFNOTH'S MEN.
 ALFNOTH'S MANNEN.

f

Will - iam, Duke of Nor - man - dy!
Wil - helm, Her - zog der Nor - man - die!

BASS.

f

Will - iam, Duke of Nor - man - dy!
Wil - helm, Her - zog der Nor - man - die!

Poco maestoso. (♩ = 100)

f a tempo

ALFNOTH.

mf

Bid the Duke wel - come,
Sei er will - kommen!

p

(Alfnoth and his men go up to meet the Duke.)
 (Alfnoth und sein Gefolge gehen dem Herzog entgegen.)

Poco moderato, Come I^a (♩ = 108)

p

dim.

(Edith advances hurriedly towards Harold.)
 (Edith eilt auf Harold zu.)

Molto Allegro. (♩ = 152)

EDITH. *REC.* *mf*

Ha_ rold! why has thou re - turn - ed?
 Ha - rold! Was bringt dich hier zu - rü ck?

p *REC.* *a tempo* *f* HAROLD. *agitato*

I fear my fa_ther knows thee. To see..... thee once a -
 Mein Va_ter hat dich er - kannt! Dich wie..... der sehn, mein

H *senza rall.*

- gain were worth The risk..... a thou - sand
 Lieb, ist wert zu ster..... ben tau - send

H

times.
 Mal.

rall. e dim.

Allegro moderato. (♩ = 120)

H *mf espressivo*

E - dith, my love, ah, give me one..... fond word.....
 E - dith, mein Lieb, ach, gieb mir nur..... ein Wort.....

H *p*

As when we wan - der'd thro' the leaf - y grove,
 Wie einst als wir ge - wand - ert durch den Hain,

cresc. *f*

H Let thy sweet lips a - wake once more the chord That vi -
 In mei - nem Her - zen tönt es im - - mer fort flüs - tert's

H - brates, that vi - brates with the me - lo - dy,..... with the me - lo -
fort, flüs - tert's lei - se die Me - lo - die,..... die Me - lo -

EDITH. **D** *p a tempo*

So long I wish'd to see thee in..... our
poco rit. Uns wie - der sehn, heiss sehnt die See - le

- dy of love.
 - die: Sei mein!

D *p a tempo*

colla voce

E home,..... Yet now..... that For - tune
 sich,..... Doch nun..... das Glück lenkt

H My love!.....
 Mein Lieb!.....

E guides thy foot - steps here, The dread.... of
 dein - - en Fuss zu mir, Die Angst..... des

H E - dith, my love!
 E - dith, mein Lieb!

cresc.

E pe - - - ril and of com - - - ing doom.....
 To - - - des schreckt mein Herz um dich.....

E shadows my joy, shadows my joy and fills my
 der Freu - de Lust flieht mei-ne Brust, Voll Schmerz mein

H Fear not, dear - est!
 Fürcht' nicht, Lieb - ste!

mf

E heart,..... and fills..... my heart..... with
 Herz,..... Voll Schmerz mein Herz..... nah

poco rall. e dim.

p *poco rall.*

(Alfnoth and his Men re-enter, escorting Duke William, Malet and Norman retinue.)
 (Alfnoth und seine Mannen geben dem Herzog Wilhelm, Malet und ihrem Normännischen Gefolge

E

fear.
dir.

Poco maestoso. (♩ = 100.)

f

das Geleite.)

sempre f

DUKE WILLIAM.
HERZOG WILHELM.

f

Great Earl, I ask an hour of
Herr Graf! Ich lad' zu kur - zer

D

rest for me and mine.
Rast uns Euch zu Gast.

p

ALFNOTH.

mf

All that I have is thine!..... Well give thee here a
 Mein Gut und Blut sind dein!..... Mit Sach - sen Gruss sei

Sax - on welcome.
 mir will - kommen. *accel - er - ando*

f *p* *cres - cen - do*

Più vivace.

TENOR. ALFNOTH'S MEN.
ALFNOTH'S GEFOLGE.

Wel - come to the Norman chief - tain! Wel - come, Normans, one and
 Heil dem Herzog der Nor - man - nen! Heil Nor - man - nen all - zu -

BASS.

Wel - come to the Norman chief - tain! Wel - come, Normans, one and
 Heil dem Herzog der Nor - man - nen! Heil Nor - man - nen all - zu -

TENOR. NORMANS.
NORMANNEN.

No - ble Sax - ons,
 E - dle Sach - sen,

BASS.

Più vivace. (♩ = 116.)

No - ble Sax - ons,
 E - dle Sach - sen,

all! clash the sword..... and clink the wine - cup, Wel - come
 - mal, Schwingt das Schwert..... mit voll - em Bech - er, Will - komm'

all! clash the sword..... and clink the wine - cup, Wel - come
 - mal, Schwingt das Schwert..... mit voll - em Bech - er, Will - komm'

here we greet you, In your friend - ly
 Heil! zum Gruss - e, In des Freund - es

here we greet you, In your friend - ly
 Heil! zum Gruss - e, In des Freund - es

to our Sax - on Hall! clash the sword, and clink the wine -
 in der Sach - sen Hall, Schwingt das Schwert, mit voll - em Bech -

to our Sax - on Hall! clash the sword, clink the wine -
 in der Sach - sen Hall, Schwingt das Schwert, Hoch den Bech -

Sax - on Hall, clash the sword,
 Sach - sen Hall, Schwingt das Schwert,

Sax - on Hall, clash the sword,
 Sach - sen Hall, Schwingt das Schwert,

sempre f

f *sempre accel.*

- cup, clash the sword, clash the sword, and
 - er, Schwingt das Schwert, Schwingt das Schwert, Mit

- cup, clash the sword, and
 - er, Schwingt das Schwert, Mit voll - em Bech - er, clash the sword, Schwingt das Schwert,

clash the sword, clink the wine - cup,
 Schwingt das Schwert, Hoch den Bech - er,

accel. sempre

clink..... the wine - cup, Wel - come, wel - -
 voll - em Bech - er, Will - komm', Will - -

clink..... the wine - cup, Wel - come, wel - -
 voll - em Bech - er, Will - komm', Will - -

and clink the wine - cup, Sax - ons,
 Mit voll - em Bech - er, Sach - sen,

and clink the wine - cup,
 Mit voll - em Bech - er,

8

- come, to..... our Sax - on Hall!.....
 - komm, In..... der Sach - sen Hall!.....

- come, to..... our Sax - on Hall!.....
 - komm, In..... der Sach - sen Hall!.....

Sax - ons, one and all!.....
 Sach - sen, all - zu - mall!.....

Nor - mans, Sax - ons, one and all!.....
 Nor - man - nen, Sach - sen, all - zu - mall!.....

DUKE WILLIAM. HERZOG WILHELM.
 Poco piu moderato, Come I^a (♩ = 100)

Thy daughter, this? So sweet a face.....
 Dein Töchter - lein? So schön und fein.....

ALFNOTH.
 Proclaims the cha - te - laine of this fair place. And mis - tress
 Er - laubt' soll uns des Hau - ses Wir - tin sein. Und Herr - in

of her fa - ther's heart!..... An - swer, E - dith,
 in des Va - ter's Herz!..... Ant - wort', E - dith,

sempre p

An - swer and tell the pride thy fa - ther takes in thee.....
 Ant - wort' und sag wie stolz dein Va - ter ist auf dich.....

EDITH. (curtseying)
(sich verbeugend.)

(A table is brought in with wine and tankards.)
(Ein Tisch wird gebracht, mit Wein und Gläsern.)

So please your Grace!
O gnad ger Herr!

MALET. (Aside to Harold.)
(leise zu Harold.)

Dost not re-remember me? In Mor-car's
Er - in - nerst du dich nicht? An Mor-car's

HAROLD.

Cas - tle? Hush! speak not my name.
Burg? Schweig! kein Wort von mir.

DUKE. (indicating Harold.)
REC. pHERZOG. (auf Harold deutend.)

ALFNOTH.

And who is this? Thy par-don, Duke. With - in these walls.....
Und wer ist der? Ver - zeih - ung, Herr. In diesen Hall - en

pp a tempo *mf*

..... we of - ten wel - come guests, And ask not who they
ist jeder ein will - komm'ner Gast, Ob fremd und un - - - be -

dim

A

mf

are. I will be spon - sor for my friend. Re -
- kannt. Ich ste - he Bür - ge für den Freund. Emp -

p

M

- ceive him without ques - tion.
- fang ihn oh - ne Fra - gen.

p

cresc.

DUKE.
HERZOG.

(Harold bows to the Duke, who takes his hand.)
(Harold verbeugt sich vor dem Herzog, der ihm die Hand reicht.)

f

Thy friends are mine!
Dein Freund auch mein!

ff

ALFNOTH. REC. Maestoso.

f

And now..... with song and dance Let us do hon - our to our no - ble
Und nun..... zum Fest - ge - lag, zu eh - ren un - sern ed - len wer - ten

(At a sign from Alfnoth, one of his men enters the Women's Apartments.)
 (Auf ein Zeichen Alfnoths tritt einer aus seinem Gefolge in die Frauen Gemächer.)

A

guest.
 Gast.

ALFNOTH'S MEN.
 ALFNOTH'S GEFOLGE.

TENOR.

BASS.

Wel - come
 Heil - dem

Wel - come
 Heil - dem

Piu Vivace, Come I^a (♩ = 116)

to the Norman chief - tain!
 Herzog der Nor - man - nen!

Wel - come, Normans, one and all!
 Heil, Nor - man - nen, all - zu - mal!

to the Norman chief - tain!
 Herzog der Nor - man - nen!

Wel - come, Normans, one and all!
 Heil, Nor - man - nen, all - zu - mal!

TENOR.
 NORMANS.
 NORMANNEN.

BASS.

No - - ble Alf - noth, here we
 Ed - - ler Alf - noth, Heil zum

No - - ble Alf - noth, here we
 Ed - - ler Alf - noth, Heil zum

f Clash the sword..... and clink the wine - cup, Wel - come
 Schwingt das Schwert,..... Mit voll - em Bech - er, Will - komm;

f Clash the sword..... and clink the wine - cup, Wel - come
 Schwingt das Schwert,..... Mit voll - em Bech - er, Will - komm;

greet you, In your friend - ly
 Gruss - e, In des Freund - es

greet you, In your friend - ly
 Gruss - e, In des Freund - es

to our Sax - on Hall! Clash the sword, and clink the wine -
 In der Sach - sen Hall! Schwingt das Schwert, Mit voll - em Bech -

to our Sax - on Hall! Clash the sword, clink the wine -
 In der Sach - sen Hall! Schwingt das Schwert, Hoch den Bech -

Sax - on Hall! Clash the sword,
 Sach - sen Hall! Schwingt das Schwert,

Sax - on Hall! Clash the sword,
 Sach - sen Hall! Schwingt das Schwert,

sempre f

f *sempre accel.*

- cup
- er,

clash the sword,
Schwingt das Schwert,

- cup
- er,

clash the sword,
Schwingt das Schwert,

and
Mit

clink the wine - cup,
voll - em Bech - er,

sempre accel.

clash the sword,
Schwingt das Schwert,

clink the wine - cup,
Hoch den Bech - er,

sempre accel.

f

and clink..... the wine - cup,
Mit voll - em Bech - er,

Wel - come,
Will - komm,

f

and clink..... the wine - cup,
Mit voll - em Bech - er,

clash the sword,
Schwingt das Schwert,

and clink the wine - cup,
Mit voll - em Bech - er,

and clink the wine - cup,
Mit voll - em Bech - er,

8

wel - - - - - come,
Will - - - - - komm;

to..... our Sax - on
in..... der Sach - sen

Wel - come,
Will - komm;

to..... our Sax - on
in..... der Sach - sen

Sax - ons,
Sach - sen,

Sax - ons
Sach - sen,

one and
all - zu -

Nor - mans,
Nor - man - nen,

Sax - ons
Sach - sen,

one and
all - zu

ff Hall!.....
Hall!.....

Hall!.....
Hall!.....

ff all!.....
- mall!.....

all!.....
- mall!.....

The Duke, Alfnoth, Harold and Malet seat themselves at table—Harold, a little apart from the others. The Women enter and form themselves into groups—some sing while others execute a graceful dance. Edith joins them.

Der Herzog, Alfnoth, Harold und Malet setzen sich zu Tisch—Harold ein wenig von den Andern entfernt. Die Frauen treten ein und bilden Gruppen—Einige singen, während Andere einen graziösen Tanz ausführen. Edith gesellt sich ihnen zu.

Andantino grazioso non troppo presto. (♩ = 76.)

EDITH.

p grazioso

The flow'rs are gleaming,
Die Blu - men pran - gen,

The sun - light stream -
Es strahlt die Son -

Harold.

E

- - ing,
- - ne,

The flow'rs are gleam ing,
Die Blu - men pran - gen.

WOMEN.
SOP. FRAUEN.
p grazioso

The flow'rs are gleam ing,
Die Blu - men pran - gen.

The sun - light stream - ing,
Es strahlt die Son - - ne.

ALTO.
p grazioso

The flow'rs are gleam ing,
Die Blu - men pran - gen,

The sun - light stream - ing,
Es strahlt die Son - - ne,

Harold.

* Harold. *

E

With hap - py hearts we dance and sing;.....
Mit fro - em Sinn wir tanz - en und sing - - en,

p

The sun - light stream ing,
Es strahlt die Son - ne,

p

The sun - light stream ing,
Es strahlt die Son - ne,

With
Mit

Harold.

* Harold. *

poco cresc.

E With happy hearts we dance.... and sing;..... Why
 Mit frohem Sinn wir tanz - en und sing - en;..... Wess -

poco cresc.

With happy hearts we dance.... and sing; Why dread the hours,
 Mit frohem Sinn wir tanz - en und sing - en; Wess - halb die Angst,

poco cresc.

hap - py hearts we dance.... and sing;
 froh - em Sinn wir tanz - en und sing - en;

poco cresc.

p

tranneillo

Red. * *Red.* *

E dread the hours, While life has flow'rs,..... Ah!.....
 - halb die Angst, da das Le - ben blüht,..... Ah!.....

pp

While life.....
 Wess - halb die Angst,

p

pp

Why dread the hours, While
 Da das Le - ben blüht, Wess -

Red. * *Red.* * *Red.* * *Red.* *

E

..... *p* We
..... Die

has das flow'rs,..... *p* Ah!.....
das Le - ben blüht, Ah!.....

life..... has flow'rs,.....
- halb die Angst, das Le - ben blüht,.....

Ad. * *Ad.* * *Ad.* *

E **F** *grazioso*

pluck the blos - soms as they spring, We pluck the blos - soms
Knos - pen pflü - cken wir im Keim, Die Knos - pen pflü - cken

..... *p* We pluck the blos - soms
..... Die Knos - pen pflü - cken

..... *p* We pluck the blos - soms
..... Die Knos - pen pflü - cken

F *p grazioso* *

Ad. * *Ad.* *

E

..... While life has flow'rs,..... We pluck the blos - - - soms,
 Das Le - ben blüht,..... Die Knos - pen pflü - cken wir.....

We pluck the blos -
 Die Knos - pen pflü - cken

We pluck the
 Die Knos - pen

sempre p

E

we pluck the blos - soms, pluck them as they
 die Knos - pen pflü - cken wir. pflü - cken wir im

- - soms,
 wir,.....

we pluck them as they
 wir pflü - cken sie im

blos - soms, the blos - soms, pluck them as they
 pflü - cken wir im Keim,..... pflü - cken wir im

p poco rall.

E

spring!
Keim!

spring!
Keim!

spring!
Keim!

Pochissimo più mosso. (♩ = 88.)

p

sempre p

cresc.

p

Harold.

p

HAROLD. *f*

Give me a cup;.....
 Reich' mir 'nen Trank;.....

H I will sing with thee. For life is
 Ich möcht' sing - en mit dir. Das Da - sein ist

H fair, And my limbs are free; No thought..... of the
 schön, Und ich föhl' mich frei, Kein Ge - dank - - e der

H
 fu - ture Shall trou - - ble my rest:..... To -
 Zu - kunft soll stör - en mei - ne Ruh:..... An

H
 - mor - row? Let to - mor - row be! let to - mor - row be!.....
 mor - gen wird gar nicht ge - dacht! wird gar nicht ge - dacht!...

p *cresc.* *mf*

(to Edith.)
 (zu Edith.)

H
 To - day,..... I drink, I drink to - day, I
 Ja, heut'..... ich trink', Ich trin - ke heut' Auf's

H
 drink..... to Love,..... To Love and
 Wohl..... der Lieb,..... Und auf dein

H

thee!
Wohl!

mf

dim.

Poco meno Come I^a (♩ = 76)

WOMEN. The flow'rs..... are gleam - - ing, gleam
Die Au'n..... er - prang - - en, prang - -

p

The flow'rs..... are gleam - ing,
Die Au'n..... er - prang - en,

Poco meno Come I^a (♩ = 76)

dim.

p *pp*

EDITH.

p

a tempo

rit.

Ah!.....

Ah!.....

rit.

p

ing,.....
en,.....

The flow'rs are gleam_ing,
Die Blu - men prang - en,

p

The flow'rs are gleam_ing,
Die Blu - men prang - en,

poco rit.

p a tempo

E

p

The flow'rs are gleaming,
Die Blu - men prang - en,

The sun - light stream -
Es strahlt die Son -

The sun - light stream - ing,
Es strahlt die Son - - ne,

The sun - light stream - ing,
Es strahlt die Son - - ne,

Ad

*

Ad

E *p*
 - ing, The sun-light streaming, With hap-py hearts we
 - ne, Es strahlt die Son-ne, Mit fro-hem Sinn wir

p
 The flow'rs are gleaming,
 Die Blu-men prang-en,
p
 The flow'rs are gleaming,
 Die Blu-men prang-en,

E *poco cresc.* *mf*
 dance and sing;..... With happy hearts we dance and sing;..... We
 tanz-en und sing-en; Mit fro-hem Sinn wir tanz-en und sing-en; Die

poco cresc.
 With happy hearts we dance and sing;.....
 Mit fro-hem Sinn wir tanz-en und sing-en;.....
poco cresc.
 With hap-py hearts we dance and sing;.....
 Mit fro-hem Sinn wir tanz-en und sing-en;.....

G

E

pluck life's blos - soms as they spring, We pluck life's blos - soms
Knos - pen pflü - - cken wir im Keim, Die Knos - pen pflü - - cken

p

We pluck life's blos - soms
Die Knos - pen pflü - - cken

We pluck life's blos - soms
Die Knos - pen pflü - - cken

G

p

E

as they spring,..... Why dread the hours,..... Ah!.....
wir im Keim,..... Wess - halb die Angst,..... Ah!.....

why
Wess -

as they spring,..... Why dread the hours,..... why
wir im Keim,..... Wess - halb die Angst,..... Wess -

as they spring,..... Why dread the hours, why
wir im Keim,..... Wess - halb die Angst, Wess -

cresc.

mf

E *dim.* *p*

Why dread the hours,..... While life has flow'rs,
 Wess - halb die Angst,..... das Le - ben blüht,....

dread
 - halb

the hours,
 die Angst,

dread the hours,
 - halb die - Angst,

p

Red *

E *p*

..... We pluck the blos - - - soms, we pluck the
 Die Knos - pen pflü - cken wir,..... Die Knos - pen

We pluck the blos - - - soms,
 Die Knos - pen pflü - cken wir,.....

We pluck the blos - - - soms, the
 Die Knos - pen pflü - cken wir im

sempre p

E

blos - soms, pluck them as they spring. Ah!.....
 pflü - cken wir, pflü - cken wir im Keim. Ah!.....

we pluck them as they spring.
 wir pflü - cken sie im Keim.

blos - soms, pluck them as they spring. Why dread the hours,.....
 Keim,..... pflü - cken wir im Keim. Wess - halb die Angst,.....

E

..... Ah!..... Ah!.....
 Ah!..... Ah!.....

..... While life has flow'rs,..... Ah!.....
 das Le - ben blüht,..... Ah!.....

..... While life has flow'rs,..... Ah!.....
 das Le - ben blüht,..... Ah!.....

poco rall. *pp* *a tempo*

E

We pluck the blossoms,
Wir pflücken die Knospen,

pp

Ah!.....
Ah!.....

pp

Ah!.....
Ah!.....

poco rall.

pp a tempo

Red * *Red* * *Red* *

poco rall.

E

as they spring.
schon im Keim.

poco rall. *pp*

as they spring.
schon im Keim.

poco rall. *pp*

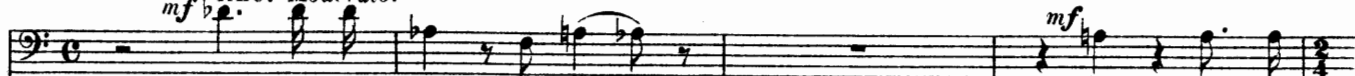
as they spring.
schon im Keim.

pp poco rall. *a tempo*

f

50 DUKE WILLIAM. (rising.)
HERZOG WILHELM. (sich erhebend.)

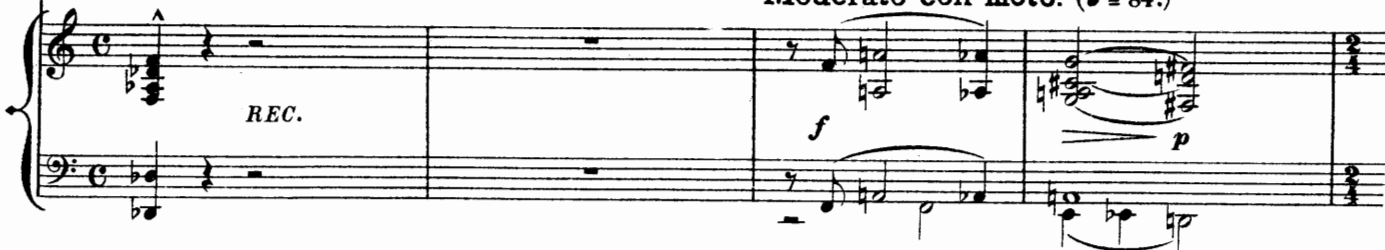
mf REC. Moderato.



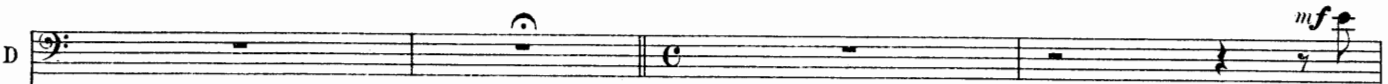
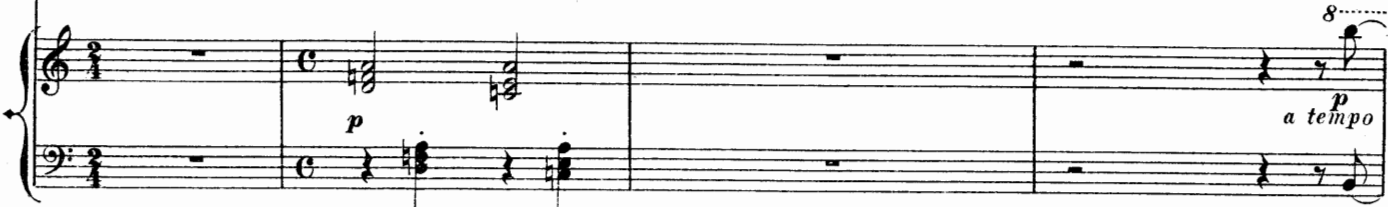
Thanks for thy song, fair la - dy!
Schön ist dein Lied, Hold - werte!

Now, in re -
Nun, dir zum

Moderato con moto. (♩ = 84.)



- turn, We'll sing to thee A le - gend of our land of Nor - mandy.
Dank, Will sing - en dir ein Lied von un - s'rer schön - en Nor - mandie.



L'istesso tempo. (♩ = 84.)

The
Der



cour - tiers stood at the king's right hand,..... And they
Hof zur Recht - en des Kö - nigs stand,..... Und.....



(♩ = ♩)

D
 told of a beau - teous far - off land, And the
 je - - - der sprach vom fer - nen Land, Und der

p

D
 king for - got..... to quaff his wine,..... Sigh - ing,
 Kö - nig ver - gass..... zu trink - en den Wein,..... Seuf - zend,

f

mf

D
 "How, ah, how can this land be
 Wie wird dies schö - - - ne..... Land wohl

mf

D
 mine?"
 mein?"

TEN.
 NORMANS. Sigh - ing, "How can this land..... be
 NORMANNEN. Seuf - zend, "Wie wird dies Land..... wohl

BASS.
 Sigh - ing, "How can this land..... be
 Seuf - zend, "Wie wird dies Land..... wohl

p

f

p **H**

D

Then love drew near with
 Dann A - - mor kam mit

mine?".....
 mein?".....

mine?".....
 mein?".....

f **H**

D

song and flow'r,..... Sing - ing "Love is
 hei - - term Sang,..... Sprach, "O Lie - be ist

D

ev - - er the migh - - tiest pow'r,..... But the
 im - - mer der mäch - - tig - - ste Drang,..... Doch der

D

king laughed loud, as his lips he..... wet,.....
 Kö - nig lacht laut, als er hört den Spruch,.....

D

..... "Love ne - ver won a
 "Ein Reich zu ge - win - nen ist

D

king - dom yet!"
 Lieb' nicht ge - nug!

TENOR.

NORMANS.
 NORMANNEN.

BASS.

"Love never won a king - dom
 Zu ge - win - nen ist Lieb' nicht ge -

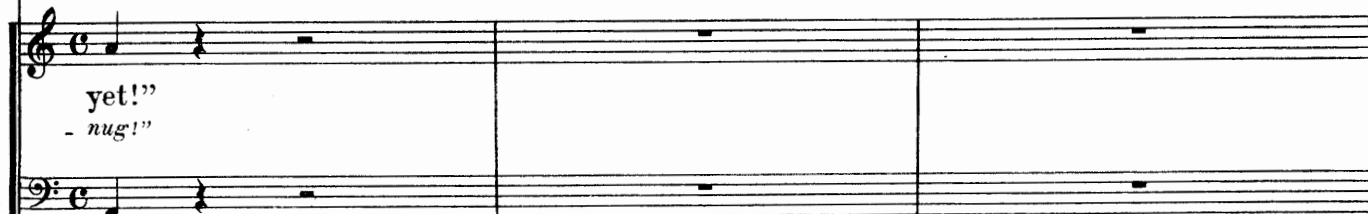
"Love never won a king - dom
 Zu ge - win - nen ist Lieb' nicht ge -

Harold.

Più mosso. (♩ = 108.)

D *mf* 

Then they brought him gold to win..... the land, But he
 Man bracht ihm Gold zu ge - win - nen das Land, Doch er



yet!"
- nug!"

yet!"
- nug!"

Più mosso. (♩ = 108.)

p 

D *cresc.* 

flung it by with in - dig - - nant hand, Singing, "Love for the fool! for the
 warf es weg mit ent - rüs - te - ter Hand, Für den Thor - en die Lieb! für den

- cen - - do 

D 

knave..... his fee! for the knave, for the knave his
 Schelm..... sein Lohn! für den Schelm, für den Schelm sein



D

fee!.....
Lohn!.....

“Tis the sword..... shall
“Nur das Schwert soll ge -

(The sound of trumpets is heard. Duke William and the others leave their places at the table.)

(Trompeten erschallen. Herzog Wilhelm und die Andern verlassen ihre Plätze am Tisch.)

poco rit.

D

win that land for me!”
- win - nen das Land für mich!”

TEN.

NORMANS.
NORMANNEN.

BASS.

mf

“Tis the sword..... shall
“Nur das Schwert..... soll ge -

a tempo (♩ = 108.)

colla voce

mf

p

3

win that land.....
- win - nen das Land.....

win.....
- win - nen.

f

mf

6

cresc. *f*

(Armed men appear at all the entrances. Enter Siward.)
 (Bewaffnete erscheinen an allen Eingängen. Siward tritt herein.)

I
 SIWARD.

ff *accel.*

Earl Ha -
 Graf Ha -

S
- rold!
- rold!

SOP. WOMEN.
FRAUEN.

ALTO.
Ha - rold!
Ha - rold:

SAXONS.
TEN. SACHSEN.

BASS.
Ha - rold! Son of God - - win!
Ha - rold! Sohn des God - - win!

NORMANS.
TEN. NORMANNEN.

BASS.
Ha - rold! Son of God - - win!
Ha - rold! Sohn des God - - win!

(Siward advances towards Harold.)
(Siward nähert sich Harold.)

Poco maestoso. (♩ = 92.)
f ben marcato

SIWARD.
f ben marcato

Here with-out leave thou hast re - turn - ed, Un - to this realm from
Oh - ne Er - laub - niss kommst du hier wie - der, In die - ses Reich aus

HAROLD. (indifferently.)
(gleichgültig.)

S

which the king Hath banish'd thee. For this thy life is forfeit. I
dem der Kö - nig dich verbannt. Dein Leben dess-halb ist ver - wirkt. Ich

H

SIWARD.

know it. I come with war-rant from the king For thine ar -
weiss es. Der Kö - nig hat mich hier ge - sandt dich zu ver -

EDITH. (aside.) (für sich.)

Heav'n! What if I say I will not go?
Him - mel! Und wenn ich sag' ich will nicht geh'n?

S

- rest.
- haften.

Pochissimo più vivo. (♩ = 108.)

SIWARD.

Thou hast no choice. It is the king's com - mand.
Hast kei - ne Wahl. Der König dir be - ficht.

REC. HAROLD.

I fear him not, nor thee!
Ich fürcht ihn nicht, noch dich!

(Siward half draws his sword, then replaces it quietly.)
(Siward zieht sein Schwert halb aus der Scheide, und steckt es wieder

S

Molto più vivace. (♩ = 132)

f con fuoco

ruhig ein.)

SIWARD. *mf*

Think well
Be-denk'

be-fore thou
be - vor zu

Musical notation for piano accompaniment in the second system, including dynamics like *f*, *p*, and *f*.

MALET. (aside to Duke William)
(bei Seite zu Herzog W.)

S

fore - - est me To rough en - coun - ter.
har - - tem Zwei - kampf du mich zwingst.....

Make him thy
Mach' ihn zum

Musical notation for piano accompaniment in the third system, including dynamics like *f*, *ff*, and *p*.

EDITH. (to Alfnoth.)
(zu Alfnoth.)

J *p*

Fa - ther, speak for him, He is thy guest.
 Va - ter, sprich für ihn, Er ist dein Gast.

M friend. Freund. When the King dies, the realm might
 Wenn der Kö - nig stirbt, fällt wohl das

WOMEN. (among themselves.)
ALTI. FRAUEN. (unter einander.)

pp

Ha - rold, be - lov - ed of the
 Ha - rold, vom Vol - ke hoch ge -

ALFNOTH'S MEN. (among themselves.)
TEN. ALFNOTH'S MANNEN. (unter einander.)

pp

Ha - rold, be - lov - ed of the
 Ha - rold, vom Vol - ke hoch ge -

BASS.

pp

Ha - rold, be - lov - ed of the
 Ha - rold, vom Vol - ke hoch ge -

pp

ALFNOTH. *pp*

M fall to him. Fear not my child;.....
 Reich ihm zu. Fürcht' nichts, mein Kind;.....

peo - ple! So dire a fate shall
 - liebt! Zu hart ein Loos soll

peo - ple! So dire a fate..... shall
 - liebt! Zu hart ein Loos soll

peo - ple! So dire a fate shall
 - liebt! Zu hart ein Loos soll

A

They shall not harm him.
Kein Leid soll ihm gescheh'n.

not be thine,.....
dein's nicht sein,.....

If they have
Wenn es in

not..... be thine,.....
dein's..... nicht sein,.....

If we have
Wenn es in

not..... be thine,.....
dein's..... nicht sein,.....

If we have
Wenn es in

MALET.

Save his life now—
Rett' sein Leben jetzt—

It will be thine here—
Es wird dir an - ge -

pow'r to aid thee,
ihr - er Macht steht,

Ha - rold!
Ha - rold!

pow'r to aid thee,
ihr - er Macht steht,

Ha - rold!
Ha - rold!

pow'r to aid thee,
ihr - er Macht steht,

Ha - rold!
Ha - rold!

Harold.

N. 10176.

HAROLD.

M

f

af - ter. Hear ye my words! Un - just - ly
- hö - ren. Hör' auf mein Wort! Gross' Unrecht

H

treat - ed have we been, Un - just - ly banish'd, and our
wird uns an - ge - than,..... Verbannt sind wir..... und um das

H

lands Usurp'd by order of the King. To such in - jus - tice will I
Land gebracht durch kö - nig - lich Ge - heiss. Und sol - cher Un - bill ich mich

H

yield no more, The King demands my life, I dare the
nim - mer füg', Der Kö - nig will mein Blut, Ich biet' ihm

SIWARD. (to his soldiers.)
(zu seinen Bewaffneten.)

(Draws his sword.)
(Zieht sein Schwert.)

H

K.

D

- mor - - row morn he sails..... with me To Nor - - man -
 mor - - gen früh fährt er..... mit mir zur Nor - - man -

Molto vivace. (♩ = 138.) (To Siward's Soldiers.) (Zu Siward's Bewaffneten.)

D

- dy! Make way, and let us pass!
 die! Macht Platz, und lasst uns durch!

SIWARD. *sempre a tempo*

The Duke of Nor - - man - dy may pass,..... But not Earl
 Der Herzog der Nor - - man - die darf durch,..... Doch nicht Graf

ALFNOTH.

Now by my troth, is this the way..... Thy sov'reign's guests are
 Bei mei-ner Ehr', Ver-führt man so..... Mit Gäs - ten dei - nes

S

Harold!
 Ha - rold!

A

treated?
Fürs - ten?

Make way,
Macht Platz,

and let them pass!
und lasst sie durch!

SIWARD. *sempre a tempo*

The Duke of Nor - man - dy may pass,..... But not Earl
Der Herzog der Nor - man - die darf durch,..... Doch nicht Graf

S

Ha - rold!
Ha - rold!

ALFNOTH'S MEN.
TEN. ALFNOTH'S MANNEN.

Make way,
Macht Platz,

let them
lasst sie

BASS.

Make way, make
Macht Platz, macht

DUKE WILLIAM. (to Harold.)
HERZOG WILHELM. (zu Harold.)

Put up thy sword, I've men e-nough To make this
Steck' ein dein Schwert, Ich hab' Mannschaft ge - nug Den Hauptmann

pass!
durch!

way!
Platz!

cap - tain cour - teous. And now, give me thy
höf - lich zu stim - men. Und nun, gib mir die

hand..... Thus do I swear..... thou shalt be safe With -
Hand..... Hier - mit ich schwör'..... Dir soll kein Leid ge -

D

f **REC.**

- in my Nor-man land!
-schek'n in mei-nem Land!

Come, my trusty men!
Kommt, meine Getreuen!

(The Normans rush forward. At a sign from Alfnoth, his Men join the Normans.)

(Die Normannen stürzen vorwärts. Auf ein Zeichen Alfnoth's schliessen sich seine Leute den Normannen an.)

EDITH.

mf

Protect him,
Schütz' ihn.

SOP. WOMEN.
FRAUEN.

mf

Protect him,
Schütz' ihn.

ALTI.

Protect him,
Schütz' ihn.

ALFNOTH'S MEN.
TEN. ALFNOTH'S MANNEN.

f

BASS.

Make way! let them pass!
Macht Platz! lasst sie durch!

NORMANS.
TEN. NORMANNEN.

f

BASS.

Ha! Rou! Ha! Rou!
Ha! Rou! Ha! Rou!

Ha!
Ha!

a tempo

f

E

mer - ci - ful Heav'n!
gnä - di - ger Gott!

WOMEN
FRAUEN.

mer - ci - ful Heav'n!
gnä - di - ger Gott!

NORMANS. NORMANNEN.

Rou!
Rou!

L

cresc.

ff accel.

(Siward and his Soldiers are overpowered and driven back.)
(Siward und seine Mannen werden überwältigt und zurückgeschlagen.)

HAROLD.

f

And
Ich

Andante maestoso. (♩ = 76.)

ben marcato

H

thus to-day I swear to thee To fol - low where thou lead - est,..... To
schwöre heut, ich schwöre dir Zu fol - gen wo du füh - rest,..... Zu

H

sempre f

aid thee when thou need - est,..... To give my sword and
helf - en wo es nö - tig,..... Ich geb' mein Schwert und

sempre f

H

life to thee; I.... swear it here by Heav'n a - bove!....
Le - ben dir; Der Him - mel ist mir Zeu - - gel.....

H

And thus I turn my back on those who ban - ish me from home and
So scheid' ich heut von Al - len, die mich tren - - nen von Heim und

(Duke William, Harold and Malet go off. Siward's Soldiers make another effort to stop them, but are again driven back.)

(Herzog Wilhelm, Harold und Malet treten ab. Siward's Bewaffnete machen eine weitere Anstrengung sie aufzuhalten, werden aber wieder zurückgeschlagen.)

EDITH.

Molto vivace.

Thank Heav'n!..... He is saved!
 Gott Lob!..... Er ist ge-ret-tet!

love!
 Lieb!

WOMEN.
 FRAUEN.

He is saved!.....
 Er ist ge-ret-tet!.....

He is saved!.....
 Er ist ge-ret-tet!.....

TEN.

NORMANS.
 NORMANNEN.

Ha! Rou! Ha! Rou!.....
 Ha! Rou! Ha! Rou!.....

Ha! Rou! Ha! Rou!.....
 Ha! Rou! Ha! Rou!.....

Molto vivace. (♩ = 152.)

(Edith sinks half fainting into the arms of one of the women.)
 (Edith fällt halb ohnmächtig in die Arme einer ihrer Gefährtinnen.)

(The Curtain falls rapidly.)
 (Der Vorhang fällt schnell.)

ACT 2.

Scène 1.

A Bower in the Duke of Normandy's garden at Bayeux.
 Eine Laube im Garten des Herzogs der Normandie zu Bayeux.

Andante poco mosso. (♩ : 88)

PIANO.

A

p

cresc.

p

(The Curtain rises.)
(Der Vorhang geht auf.)

p
poco rall al fine.

(Princess Adela and her Maidens are singing and wreathing flowers.)
(Prinzessin Adela und ihre Ehrendamen singen und winden Kränze.)

Meno mosso. (♩ = 60)

ADELA.

p

The
Der

or 

A  *p*

morn is light on leaf and flow'r, The doves are coo - - ing, Weave
 Tag er - wacht im Fröh - lings - glanz, Die Wäld - er mai - - en, Schlingt



or 

A  *p*

ro - ses for the hap - py hour, All Nature woo - - ing.
 Ro - sen bräut - lich uns zum Kranz, Die Vög - lein frei - - en. Durch



A  *mf*

Through the soft and syl - van glade The birds are call - ing, And like a show'r, and
 Wald und Feld erschallt ihr Lied, Voll Lie - bes - won - ne, Der Sil - ber - quell, der



A  *dim.* *poco rall.* *p*

like a show'r of sil - ver made, The foun - tain fall - - ing. O
 Sil - ber - quell durchrauscht das Ried, Im Kuss der Son - - ne. O

colla voce.



Come I^a (♩ = 88)

A

bind..... the flow'rs, and hang..... them fair In fra - grant
bin - det die Sträuße zu herr - li - chem Glanz. Die Lüf - te

p

A

po - sies; Fill all..... the bow'r and scent..... the
ko - sen; In lieb - li - cher Weise, Um - win - det den

cresc.

mf

cresc.

Ω *

A

air, and scent the air..... With Nor - man
Kranz, win - det den Kranz..... Mit duf - ti - gen

mf

dim.

A

ro - ses, and scent the air with ro - -
Ro - sen, Um - win - det den Kranz mit Ro - -

p

poco rall.

dim. *p*

Nor - man ro - ses, and scent, and scent the
 dufti - gen Ro - sen, um - windet den Kranz, den

dim. *p*

Nor - man ro - ses, and scent, and scent the
 dufti - gen Ro - sen, um - windet den Kranz, den

dim. *p*

poco rall.

air with ro - - - ses.
 Kranz mit Ro - - - sen.

poco rall.

air with ro - - - ses.
 Kranz mit Ro - - - sen.

p *poco rall.*

ADELA. (Harold enters at back)
 (Harold tritt im Hintergrunde ein.)

Meno mosso. (♩ = 60) *or*

The morn wears on to gold - en noon, To twi - light ten -
 Der Tag ver - läuft zur Mit - tags - zeit, Zum Zwie - licht end - - -

aside (observing Harold.)
(für sich, Harold beobachtend.)

quasi REC.

A

- der,
- lich,

Ha_ rold!
Ha - rold!

Now to
Nun er -

(she motions to her Maidens who retire.) -ziehen.)

(Sie gibt ihren Ehrendamen ein Zeichen, worauf sie sich zurück-

A

keep the promise Made un_to my fa_ther!
-fü - le ich dem Va - ter mein Ver - sprechen!

a tempo

HAROLD. (to himself)
(für sich.)

H

Can I win her with a feign - ed love,
Wird sie wohl mein durch fal - scher Lie - be Schwur,

H

And by her aid re_ gain my freedom? For_ give me,
Und werd' ich frei durch ih - re Hil - fe? Ver - gib mir,

H

E - dith! 'Tis but a ruse to bring me back to thee.
E - dith! Ich thu' es nur um wie - der dich zu sch'n.

ADELA. (singing to herself and affecting not to see Harold, who advances gradually towards her.)
(Singt für sich und stellt sich als ob sie Harold nicht sehe, der sich ihr nähert.)

pp Come I? (♩ = 88)

"O bind the flow'rs, and hang..... them fair In fra - grant
"O bin - det die Sträus - se zu herr - li - chem Glanz, Die Lüf - te.....

A

po - sies; Fill all the how'r and scent the air, —
ko - sen; In lieb - li - cher Wei - se um - win - det den Kranz —

HAROLD.

p Sweet la - dy, *mf* Hast thou no word for
Hold - wer - te, Hast du kein Wort für

Moderato. (♩ = 88.) (♩ = ♩)

H
 me, sweet la - dy? I see thee watch the hap - py
 mich, Hold - - wer - te? Du siehst den lie - ben Vög - lein

mf *p*

H
 birds, I hear the e - cho of the words Thou breath - est to the si - lent
 zu, Das E - cho dei - ner Stimm' mir schallt, Du hauchst den stil - len Ro - sen

cresc. *mf*

H
 ro - ses, And yet no word for me? What are my words to thee?
 Grüs - se, Und doch kein Wort für mich? Was ist dir mein Gespräch?

p ADELA. *p*

f *p*

A
 Hast thou not a love in Eng - land?
 Hast du nicht schon ein Lieb in Eng - land?

p

(coming nearer to Harold.)
(Sich Harold nähernd.)

C

p

A

Can'st thou not hear her voice Speak - ing in
Kannst ih - re Stimm' nicht hör'n, Die zärt - lich

pp

p poco espress. il Tema.

cresc.

A

ten - - der me - lo - dy? Can'st thou not see her eyes,.....
spricht zu dir?..... Kannst du ihr Aug' nicht seh'n,.....

cresc.

(She gazes fervently at
(Sie starrt ihn an, dann
a tempo

mf *poco rall.* *a tempo*

A

Look in - to thine..... As now I look at thee.
Sich in dein Eig - nes..... Wie ich jetzt blick' zu dir.....

f *poco rall.* *a tempo tranquillo*

p

him, then turns away.)
wendet sie sich ab.)

HAROLD. (aside.)
(für sich.)

p

A

Is she al - rea - dy won? Can it be she
Hab' ich sie schon ge - wonnen? Liebt sie mich

sf *p*

H

loves me!
wirk-lich!

cresc.

f

p

p

ADELA. REC.

p a piacere

Dost thou still love her?
Liebst du sie noch?

REC.

a tempo

p

REC.

p poco rit.

What if she faith-less be?
Wenn sie dir un-treu wär?

A

mf REC.

The ab-sent heart for-gets so eas-i-ly!
Die Tren-nung führt leicht zur Ver-ges-sen-heit!

a tempo

p

REC.

A

a tempo

f

Ah, Ha - rold, canst thou not for-get her? Who
O, Ha - rold, kannst du sie nicht ver-ges-sen? Wer

f a tempo

p

A

knows if e'er thou se - est her a - gain..... Can
 weiss, ob je du wie - der sie er - blickst..... Ist

A

cresc.

nought a - tone to thee for loss of
 dir gar nichts Er - satz, wenn sie dir

p *cresc.*

A

her?
 fehlt?

f

O - thers there are, would bar - ter all the world.....
 Viele Schö - nen gibt's, die gö - ben al - le Welt.....

A

espress.

..... On - ly to win, on - ly to win thy
 Dich zu ge - win - - - nen, dei - ner Lie - - - be

f

HAROLD. (affecting not to understand her.)
(*verstellt sich, als ob er sie nicht verstünde.*)

ADELA. (seductively.)
(*verführerisch.*)

Poco più lento ma pochissimo. (♩=72.)

A

love. What dost thou mean? Hast thou not seen how, since thy
wert. Was meinst du? Hast du denn nicht ge - sehn, seit -

p poco rall. p

A

coming, There is one here whose eyes all day Fol - low thy steps, and
- dem..... Du bei uns weilst, ein Au - ge, das auf al - len We - gen nur

cresc. mf dim.

A

look for thee. Who blush - es when thou draw - est
dich er - schaut, Der Wan - gen Rot bei dei - nem

HAROLD. (*aside.*)
(*für sich.*)

Her heart is mine.
Ihr Herz ist mein.

p D cresc.

A *f*
 near, Who waits to hear thy ev-'ry word,..... Whose ev-'ry
 Näh'n, Wie schn - suchts - voll ein je - des Wort,..... Wie der Ge -

H *p*
 I need but lead..... her To a - vow her
 Ge - wiss sie liebt - - - mich, Sie ge - steht es

A *sempre f*
 thought and wish and pray'r, whose ev-'ry thought and
 - dan - ken still Ge - bet,..... zum Him - mel fleht für

H
 love!
 mir!

A *p*
 pray'r Cen-tres on thee, and thee a - lone.
 dich, Zum Him - mel fleht für dich al - lein.

HAROLD.

p

Speak,.....
Sprich,.....

*

Ad.

H *mf*

Speak,..... tell me—
Sprich,..... sag's mir—

E

senza stringere il tempo
sempre p

Ad.

*

ADELA.

How can I tell thee—
Wie ist's mir mög - - - lich—

Ad.

*

Ad.

*

p

A

Canst thou not read it in mine
Kannst du's nicht seh'n in mei - nem

cresc.

A

eyes? Canst thou not hear it in my
Aug'? Kannst du's nicht hör'n in Zit - tern

f HAROLD.

A

trem - - - ling voice? Speak,
mei - - - ner Stimm'? Sprich,

cresc.

ADELA.

H

accel ah, speak on!..... *p* *a tempo* Ha - rold, *pp* I love thee.
accel. O, sprich doch!..... *a tempo* Ha - rold, Ich lie - be dich.

Molto vivace. (♩ = 144)

H

Tell me a - gain, say "I love thee"
 Sag' es mir wieder, sag, "Ich lie - be dich?"

ADELA. (with feigned passion.)
(mit verstellter Leidenschaft.)

H

tell me a - gain..... By earth..... be - low, by Heav'n a -
 O sag' es mir..... Ich schwö - re dir beim Him - mel

A

bove thee, I love thee, I love
 ü - ber mir, Ich lieb' dich, ich lie - be

A

thee, Ha - - - rold, I
 dich, Ha - - - rold, Ich

(Harold falls on his knees and kisses Adela's hand with assumed fer-
(Harold fällt auf die Kniee und küsst Adela's Hand mit verstellter Zärtlichkeit

A

love thee!
lie - - - - - be dich!

HAROLD. *ff*

A - - - de - la!
A - - - de - la!

-vous. Duke William and Malet enter at back. Adela, observing them, motions to Harold to rise.)
Herzog Wilhelm und Malet treten im Hintergrunde ein, Adela, sie erblickend, giebt Harold ein Zeichen aufzustehen.)

MALET. (aside to Duke William.) *ad*
(bei Seite zu Herzog Wilhelm.)

Thy plan has work'd to our complete content,
Dein Plan, nach Wunsch, vollständig ist ge - glücklich,

p

VI

Ask what thou wilt; Mould him to thy de -
Frag' was du willst; Bild' ihn zu dei - nem

dim.

(they advance.)
(sie treten näher.)

M

- sign.
Zweck.

pp

rit.

DUKE WILLIAM. HERZOG WILHELM.
Moderato maestoso.

f REC. quasi a tempo

Earl Ha - rold, I would speak with thee Of things most
Graf Ha - rold, Ich möcht' mit dir von wich-ti-gen Ding-en

REC.

f **F** Piu vivo. (♩ = 112)

ur - gent. Hear me!
sprech - en. Hör' mich! Da ihm kein

a tempo

f *p*

mf

See-ing no sci - on of the ro-yal line..... Worthy to rule when he is
Spröss - ling ward von kö-nig - li - chen Blut..... Zu herrschen wert nach sei-nem

p

HAROLD.

mf To thee?
Dir?

f

dead, King Ed - ward hath bequeath'd the crown to me.
Tod, Hat Ko - nig E - duard mir die Kron' vermacht.

p

p

And what of Edgar A - theling?
Wie steht's mit Edgar A - theling?

mf

Nay, who would take a stripling for a
Hoh! das Volk erkennt kein Kind als Kö - nig

p

f

King? Eng - land would ne - - ver bend..... to
an; Eng - land beugt nie das Knie..... vor

cresc.

f

mf accel.

D

Ed - gar; Storms would a - rise;..... Thy
 Ed - gar; Auf - stän - de gäb's..... Zer -

p accel. e cresc.

D

coun - try would be torn.
 - ris - sen würd' das Land.

sempre accel.

f

p

(♩ = 112)

D

The peo - ple love thee,
 Das Volk dich liebt,..... Gibt

a tempo

p

D

and will heed thy voice. As - sist me, Ha - rold, to the
 acht auf dei - - ne Stimme. Ver - hilf mir, Ha - rold, zu dem

f G

D

crown, And next to me..... thou shalt be first in pow'r.
 Thron, Und mir zu nächst..... sollst du der Er - ste sein.

MALET. (aside to Harold.)
 (leise zu Harold.)

p

Re - mem - ber, thou ow'st to him thy life.
 Ge - den - ke, du dankst dein Le - ben ihm.

DUKE WILLIAM. HERZOG WILHELM.

p REC. *mf* a tempo

Still more I pro - mise, If thou wilt aid me,
 Noch mehr er - war - te, Stehst du ge - treu mir bei,

a tempo

REC. *sf* *p*

D

I will give, as gage,..... My daughter, A - de - la, to be thy
 So geb' ich dir als Pfand,..... Meine Tochter, A - de - la, zum Eh' - ge -

HAROLD. (to himself.)
(für sich.)

wife. If I con - sent it may se -
- mahl. Und geh'ichs ein, So bin ich mei - ner

Poco piu vivo. (♩ = 126)

- cure my free - dom!
Freiheit nä - her!

cresc.

DUKE WILLIAM.
HERZOG W. *mf*

ADELA. (aside to Harold, seductively.)
(bei Seite, verführerisch zu Harold.)

Speak! For my sake, Harold!
Sprich! Denk mei - ner. Ha - rold!

f *p* *dim.*

HAROLD. (to Duke William.)
lunga. *mf* (zum Herzog Wilhelm.)

I will aid thee.
Ich will dir hel - fen.

pp *lunga.*

(Duke William makes a movement of triumph, then quickly re-assumes his former manner.)
 (Herzog Wilhelm triumphierend, doch sich schnell besinnend.)

DUKE WILLIAM. HERZOG W. *f*

Thy word is fair;
 Dein Wort ist gut;

but thou must bind thy-self,..... By so-lemn oath, this ve-ry
 doch bin-de dich ein Eid,..... Mit heil'-gem Schwur, noch die-se

rall.

Molto Andante. (♩ = 52.)

night. Dream of my heart ful-
 Nacht. Traum meines Seins er-

(to himself.)
 (für sich.)

- filled!..... Hope of my spi-rit won!..... The
 - füllt!..... Glück meines Hof-fens Lohn!..... Die

mf

D

crown of England in my grasp,.....
 Kro - - ne Englands, sie ist mein,.....

sempre pp

p

D

My reign be - gun.....
 Mein Reich mein Thron!.....

H

ADELA. (to Duke.)
p (zum Herzog.)

Dream of thy heart..... ful -
 Traum deines Seins..... er -

HAROLD. (to himself.)
mf (für sich.)

False to the land I love,.....
 Treu - - los dem Hei - - mat - land,.....

MALET. (to Duke.) (zum Herzog.)

p

Dream of thy heart..... ful -
 Traum deines Seins..... er -

H

p

A
- filled!
- füllt!

Dream of thy heart..... ful -
Traum deines Seins..... er -

H
Du - - ty and ho - - - nour gone;..... Oh,
Eh - - re und Pflicht mir Hohn,..... Oh,

DUKE WILLIAM, HERZOG II.
Hope of my spi - - - rit won!
Glück meines Hof - - - fens Lohn!

M
- filled!
- füllt!

Hope of thy spi - - - rit
Glück dei - nes Hof - - - fens

A
- filled!
- füllt!

Hope of thy spi - - - rit
Glück dei - nes Hof - - - fens

H
cresc.
E - dith, I have dared it all,..... Oh,
E - dith, ich hab' All' ge - wagt,..... Oh,

D
The crown of Eng - land in my grasp!.....
Die Kro - ne Eng - lands. sie ist mein!.....

M
won!
Lohn!

The crown of Eng - land,
Die Kro - ne Eng - lands.

A *mf* Dream..... of thy heart ful -
 Traum..... dei - nes Seins er -

H thee a - lone! False!
 dich al - lein! Falsch!

D filled!..... Hope of my spi - rit won! Dream of my
 - füllt!..... Glück meines Hof - fens Lohn! Traum mei - nes

M Eng - land in..... thy grasp,..... Thy reign be - gun,....
 Eng - lands, sie..... ist dein..... Dein Reich, dein Thron!

poco a poco cresc.

A - filled, Thy reign be - gun,..... the crown of Eng - land in thy
 - füllt, Dein Reich dein Thron,.... die Kro - ne Eng - lands, sie ist

H false to the land I love!..... I dare it
 treu - los dem Hei - mat Land!..... Ich wag' es

D heart, dream.... of my heart!..... the crown, the crown of Eng - land
 Seins, Traum..... mei - nes Seins,..... die Kro - ne Eng - lands, die Kro - ne,

M Dream of thy heart ful - filled,..... the crown of Eng - land in thy
 Traum dei - nes Seins er - füllt,..... die Kro - ne Eng - lands, sie ist

mf *f* *dim.* *p*

p *poco rit.* *a tempo*

A
 grasp, Thy reign be - gun,..... thy reign be - gun!
 dein, Dein Reich dein Thron..... dein Reich dein Thron!

H
 all,..... for thee,..... for thee a - lone!
 All..... für dich..... für dich al - lein!

D
p poco rit.
 in my grasp, My reign be - gun!
 sie ist mein, Mein Reich mein Thron!

M
p poco rit.
 grasp, thy reign..... be - gun!
 dein, Dein Reich..... dein Thron!

pp poco rit. ff a tempo

(Duke William, Princess Adela and Malet go off. Harold, wrapt in thought, follows them slowly.)
 (Herzog Wilhelm, Prinzessin Adela und Malet treten ab. Harold, in Gedanken vertieft, folgt ihnen langsam nach.)

ff

poco rall. *a tempo*

f *f* *p* *dim.* *pp* *f*

p

Scene 2.

The Interior of the Cathedral at Bayeux. At back, ascended by stone steps, is the Choir of the Cathedral, in which Women are kneeling and praying. Boys voices are heard singing a Hymn. It is night. *Das Innere des Münsters zu Bayeux. Im Hintergrund, auf ansteigenden steinernen Stufen befindet sich das Chor des Münsters, in welchem Frauen knien und beten. Man hört Knabenstimmen, die eine Hymne singen. Es ist Nacht.*

(The Scene changes during the opening bars of the Prelude.)

(Die Scene verändert sich während der ersten Takte des Vorspiels.)

The ♩ as before.

Andante religioso. ($\text{♩} = 50$.)

PIANO. *p* ORG.

BOYS VOICES.
KNABENSTIMMEN.

p

Sha - - - dows dark - en, earth..... re - po - seth, Sweet in sleep, sweet
A - - - bend düs - tert, Er - - - de flüs - tert, Still im Traum, still....

a tempo ($\text{♩} = 50$.)

p

..... in sleep and rest... from care,..... Ere the eye in slumber
 im Traum, ein fromm Ge - bet,..... Eh' das Aug' sich schliesst im

p ORCH. ORG. *p*

BOYS.
KNABEN.
clo - seth, Bend the knee, bend the knee,..... bend the knee in hum - ble
 Schlum - mer, Beugt das Knie, beugt das Knie,..... beugt das Knie, um Ru - he

clo - seth, Bend the knee, bend..... the knee, the knee in hum - ble
 Schlum - mer, Beugt das Knie, beugt..... das Knie um Ru - he, Ru - he

cresc. *3* *dim.* *p*

cresc. *3* *dim.* *p*

(Monks enter in front, chanting and bearing an ark covered with a pall, which they place in the centre of the stage.)

I (Tornen treten singende Mönche ein. Sie tragen eine mit einem Leichentuch bedeckte Bahre, die sie mitten auf die Bühne stellen.)

prayer...
fleht.....

prayer...
fleht.....

p ORCH. *molto legato*

TENOR.

MONKS.
BASS. MÜNCHEN.

p Ve - ni - te a - do - re - mus

Re - gem cæ - li - co - lum:

p Ve - ni - te a - do - re - mus

Re - gem cæ - li - co - lum:

poco cresc.

mf

Quem tu, for - tis,

Sancte, ve - ne - ra - bi - lis, Be -

mf

Quem tu, for - tis,

Sancte, ve - ne - ra - bi - lis, Be -

mf

sempre cresc.

cresc.

- a - te Pa - tro - ne,.....

f O - ra pro no - bis, pro
O - ra pro no - bis, pro

cresc.

- a - te Pa - tro - ne,.....

f O - ra pro

ff

BOYS.
KNABEN.

Pray for all who cry in an - guish,
Zum Ge - bet er - hebt die Hän - de,

no - - - bis. Ve - ni - te a - do -

no - - - bis. Ve - ni - te a - do -

SOP. WOMEN.
FRAUEN.

Pray for all who cry in an - guish, All....
Zum Ge - bet er - hebt die Hän - de, Gib...

ALTO.

Pray for all who cry in an - guish, All....
Zum Ge - bet er - hebt die Hän - de, Gib...

BOYS. KNABEN.

Pray for all who cry in an - guish, All who fight, all....
Zum Ge - bet er - hebt die Hän - de, Gib uns Kraft, gib...

- re - mus

Re - gem cœ - li - co - lum:

- re - mus

Re - gem cœ - li - co - lum:

..... who fight, and all who faint;..... **J**
 *uns Kraft und Sieg im Streit*;..... *f* All who flourish, all who
Al - les wen - de fromm zum

..... who fight, and all.... who faint;..... *f* All who flourish, all who
 *uns Kraft und Sieg im Streit*;..... *f* *Al - les wen - de fromm zum*

..... who fight, and all who faint;..... *f* All who flourish, all who
 *uns Kraft und Sieg im Streit*;..... *f* *Al - les wen - de fromm zum*

mf *Quem.... tu, ve - ne - ra - bi - lis, Lu - ce co - ro - na - te,* *f*
mf *Quem.... tu, ve - ne - ra - bi - lis, Lu - ce co - ro - na - te,* *f*

p *f* *f* **J**

lan - guish: Pray for all, pray for all,..... for sinner and for saint.
 En - de, Seg - ne uns, Seg - ne uns,..... O Gott, in E - wig - keit.

lan - guish: Pray for all, pray..... for all, for sinner and for saint.
 En - de, Seg - ne uns, Seg - ne uns, O Gott, in E - wig - keit.

lan - guish: Pray for all, pray for all,..... for sinner and for saint.
 En - de, Seg - ne uns, Seg - ne uns,..... O Gott, in E - wig - keit.

Sanc - te, for - tis, O - ra pro no - bis.

Sanc - te, for - tis, O - ra pro no - bis.

(The Monks retire. The Women remain kneeling at back.)

SOP. (Die Mönche ziehen sich zurück, die Frauen bleiben in knieender Stellung im Hintergrund.)

f A - men!..... *p* rall. A - men!..... *a tempo*

ALT. *f* A - men!..... *p* rall. A - men!..... *a tempo*

BOYS. KNABEN. *f* A - men!..... *p* rall. A - men!..... *a tempo*

ff ORG. *p* rall. *p* *a tempo*

(The as before)

(Duke William enters. He kneels by the Ark for a few moments, then rises.)

(Herzog Wilhelm tritt ein. Er kniet einige Augenblicke neben der Bahre, dann erhebt er sich.)

pp molto tranquillo. *pp* L. H.

sempre pp

DUKE WILLIAM.
HERZOG HILHELM.

p REC.

REC.

Eng - land shall be mine!
Eng - land wird mein!

Mine by the
Mein auf Ver -

REC.

REC.

pp

p

D

pro - mise of the King, With Harold's aid,.....
- spre - chen des Königs, Mit Ha - rold's Hülf'

or by my own good
oder durch mein gu - tes

f

Allegro poco moderato. (♩ = 96)

D

sword!
Schwert!

rit.

pp

p

D

Am - bi - tion, launch thine ar - go - sy, And
O Ehrgeiz, wie ein mäch - - tig Schiff. Spann'

D
 hear..... me o'er thy tide,..... Un - furl thy swell - ing sails for
 du..... die Se - - gel aus,..... Durch Wo - gen - brand und Fel - sen -

D
 me, And proud - ly let me ride..... Sweet
 - ruff. Trag mich..... in Sturm - ge - braus..... Geh'

D
 star of Hope, up - lift thy beams, Rise o'er the bright - ning
 auf, mein Stern, mein Hoff - nungs - stern, O leuchte mir vor -

D
 sea, And guide me to the land of dreams,..... And
 - an, Und füh - re mich zum Lan - de fern,..... O

D

cresc.

guide me to the land of dreams,..... Sweet star, guide me to the
 füh - re mich zum Lan - de fern,..... Mein Stern, füh'r' mich zu dem

mf *p* *mf*

D

land Where - in, where - in my heart would be! Am.
 Land Wo - hin, wo - hin liegt mei - ne Bahn! o

f *p* *dim.*

K *agitato.*

D

- bi - tion, launch..... thine ar - gosy And
 Ehr - geiz, wie..... ein mäch - tig Schiff, Spann'

p *3* *agitato.* *3*

D

bear..... me o'er thy tide,..... Am -
 du..... die Se - gel aus..... o

3 *3*

cresc. e sempre agitato

D
 - bi - tion, launch..... thine ar - - - gosity, **And**
Ehr - geiz, wie..... ein mäch - - - tig Schiff, Spann'

sempre agitato

D
 bear..... me o'er thy tide,..... **Un -**
du..... die Se - - gel aus,..... Trag'

sempre cresc -

cresc.

D
 - furl..... thy sails for me, un - furl thy
mich im Sturm - - - ge - braus, O Hoff - - nungs -

cen - - do

D
 sails, un - furl..... thy
- stern, mein Stern..... führ'

f (♩ = 100)

(♩ = 104)

Pochissimo piu mosso.

D

swell - ing sails and let me proud - - ly ride.....
 mich zum Land, Wo - hin liegt mei - - ne Bahn!.....

f

D

mf

Blow me thy bu - - gle,
 Sieg. lass dein Horn er -

f *p*

Red *

D

Vic - - to - ry, Blow, blow, for the night is past,..... The
 - schal - - len, Auf. Auf. denn die Nacht er - bleicht,..... Der

p

Red *

L

accel.

sempre piu e piu accel.

D

crown, it comes, it comes to me, The goal..... is near at last, The crown, the
 Thron ist mein. der Thron ist mein, Das Ziel..... ist nun er-reicht, Der Thron ist

p accel. *cresc.*

Molto piu Presto. (♩ = 168)

f

mf

cresc.

D

crown..... it comes, it comes to me, The
 mein..... der Thron, der Thron ist mein, Das

f *p* *f*

f

f

f

D

goal is near..... at last!
 Ziel ist (won) nun - - - er-reicht! (♩ = 168)

ff

D

(The Bishop and Monks enter; after them come Princess Adela, Harold and Malet; then
 (Der Bischof und Mönche treten herein; ihnen folgen Prinzessin Adela, Harold und

Andante religioso Come I^a (♩ = 50)

Ladies, Knights, etc. The Women at back join gradually in the throng.)
 Malet; dann Edelfrauen, Ritter etc. Die Frauen, im Hintergrund, schliessen sich allmählich der Menge an.)

DUKE WILLIAM.
 HERZOG WILHELM. *f*

Earl
 Graf

Allegro moderato. (♩ = 100.)

D

Ha - rold, in this ho - ly pile On which God casts..... his be - ne -
 Ha - rold, hier im heil - gen Haus, Auf dem der Se - - gen Got - tes

D

- dic - tion, Con - firm the word that thou hast giv - en me. Is
 ru - het, Mit Eid be - stärk' das Wort, das du mir gabst. Ist

HAROLD. REC. *p*

H

DUKE WILLIAM. HERZOG WILHELM.
mf a tempo *f*

not that word e - nough? Nay, it must be ren - der'd sa - cred by an oath Be -
 nicht mein Wort genug? Nein, es muss ge - hei - ligt wer - den durch den Schwur in

a tempo *p*

D

- fore those here as - sem - bled. Lay
 Ge - gen - wart von Al - len. So

p *pp*

D

then thy hand up - on this pall, And swear to help..... me to the
 leg' die Hand auf die - sen Schrein, Und schwör' mir Schutz..... und Trutz zum

D

M (Harold hesitates.) (Harold unentschieden.) MALET. (aside to Harold.) (bei Seite zu Harold.)

Crown of England. It is too late to
 Thro - ne Englands. Dir bleibt nicht Wahl, du

TEN.

KNIGHTS & MONKS.
 RITTER und MÖNCHEN.

BASS.

Swear!
 Schwör!

M

Swear!
 Schwör!

M

falter now - Re - mem - ber, guest although thou art,
 musst es thun - Be - sinn' dich, ob du hier auch Gast,

ADELA. (aside to Harold.)
(bei Seite zu Harold.)

M

Thou art well-nigh a prisoner. If thou
Du bist fast ein Gefangener. Wenn du mich

cresc. *mf* *f*

DUKE WILLIAM. HERZOG WILHELM.

A

lov'st me, Harold! Once more I bid thee swear before us
lieb hast, Harold! Noch-mals, so schwör' mir jetzt hier vor uns

p *mf* *p*

D

all,..... swear To help..... me to the crown of England.
Al-len, schwör' mir Schutz..... und Trutz zum Thron Englands.

f *f* *f*

(Harold goes up slowly to the Ark, and places his hand upon the pall.)
(Harold nähert sich langsam der Bahre, und legt seine Hand aufs Leichentuch.)

p tranquillo *f*

HAROLD.

f *mf*

Hear then my oath.
Hör' mei - nen Eid!

Poco più lento e maestoso. (♩ = 80.)

f

Wil - liam of Nor - mandy, I have thy word..... That Ed - ward hath be -
Wil - helm der Nor - mandie, Ich hab' dein Wort..... Dass Ed - uard dir die

mf

- queathed the crown to thee. If this be so, I swear to up -
Kro - ne hat ver - macht. Wenn dem so ist, So schwör' ich dir des

f *p* *f*

hold thy claim,..... do all I can for thee To aid thee
Rech - tes Schutz,..... Treu - lich dir bei - zu - steh'n, Und zu hel - fen

or *f*

To aid thee to the
Zu hel - fen dir zum

f *rit.* *a tempo*

H to the crown.... of Eng - land.
dir zum Thro - ne von Eng - land.

sf *f* *molto rit.* *ff a tempo* (♩ = 80.)

DUKE WILLIAM. HERZOG W.
REC. Maestoso.

N

f

Thanks, no ble
Dank, ed - ler

p

D

Earl. I knew.... thy loy - al heart.
Graf. Ich kenn..... dein treu - es Herz.

mf

Show him by whom he hath sworn.
Zeigt ihm bei wem er uns schwor.

p *f*

(Monks reverently lift the pall from the Ark, discovering the jewelled skeleton
 (Mönche heben ehrerbietig das Leichentuch von der Bahre und entdecken das mit

Andante. (♩ = 108.)

of a Saint. A bright light illumines the Ark. All kneel except Harold.)

Juwelen geschmückte Gerippe eines Heiligen. Ein glänzendes Licht erleuchtet die Bahre. Alle Knieen, ausser Harold.)

ADELA.

DUKE WILLIAM.
HERZOG WILHELM.

MALET.

SOP.

WOMEN.
ALTO. FRAUEN.

TEN.

KNIGHTS & MONKS.
RITTER und MÖNCHEN.

BASS.

By our
Bei un - serm

Harold.

Molto maestoso. (♩ = 92)

A
 pa - - tron Saint, by our pa - - - tron Saint, Knight with -
 Schutz - Pa - tron, bei dem heil' - - - gen Pa - tron, Rit - ter

D
 pa - - tron Saint, by our pa - - - tron Saint, Knight with -
 Schutz - Pa - tron, bei dem heil' - - - gen Pa - tron, Rit - ter

M
 pa - - tron Saint, by our pa - - - tron Saint, Knight with -
 Schutz - Pa - tron, bei dem heil' - - - gen Pa - tron, Rit - ter

pa - - tron Saint, by our pa - - - tron Saint, Knight with
 Schutz - Pa - tron, bei dem heil' - - - gen Pa - tron, Rit - ter

pa - - tron Saint, by our pa - - - tron Saint, Knight with
 Schutz - Pa - tron, bei dem heil' - - - gen Pa - tron, Rit - ter

pa - - tron Saint, by our pa - - - tron Saint, Knight with
 Schutz - Pa - tron, bei dem heil' - - - gen Pa - tron, Rit - ter

pa - - tron Saint, by our pa - - - tron Saint, Knight with
 Schutz - Pa - tron, bei dem heil' - - - gen Pa - tron, Rit - ter

pa - - tron Saint, by our pa - - - tron Saint, Knight with
 Schutz - Pa - tron, bei dem heil' - - - gen Pa - tron, Rit - ter

pa - - tron Saint, by our pa - - - tron Saint, Knight with
 Schutz - Pa - tron, bei dem heil' - - - gen Pa - tron, Rit - ter

Molto maestoso. (♩ = 92)

ff e ritenendo un poco il tempo

dim.

Op *cresc.* *f*

A
 - out at - taint, By his blest re - mains,..... By his sa - cred pains;.....
 oh - ne Ta - del, Bei der Lei - che sein,..... Bei der To - des - pei;n;.....

D
 - out at - taint, By his blest re - mains,..... By his sa - cred pains;.....
 oh - ne Ta - del, Bei der Lei - che sein,..... Bei der To - des - pei;n;.....

M
 - out at - taint, By his blest re - mains,..... By his pains, his sa - cred
 oh - ne Ta - del, Bei der Lei - che sein,..... Bei der Pei;n, der To - des -

p *cresc.* *f*

- out at - taint,..... By his blest re mains, By his sa - cred pains;.....
 oh - ne Ta - del, Bei der Lei - che sein, Bei der To - des - pei;n;.....

p *cresc.* *f*

- out at - taint, By his blest re - mains, By his sa - cred pains;.....
 oh - ne Ta - del, Bei der Lei - che sein, Bei der To - des - pei;n;.....

p *cresc.* *f*

- out at - taint, By his blest, his blest remains, By his sa - cred pains;.....
 oh - ne Ta - del, Bei der Lei - che, der Lei - che sein, Bei der To - des - pei;n;.....
 pains, his
 To - des -

p *cresc.* *f*

- out at - taint,..... By his blest, his blest remains, By his pains, his sa - cred
 oh - ne Ta - del, Bei der Lei - che, der Lei - che sein, Bei der Pei;n, der To - des -

Op *p* *cresc.*

sempre f

A
 By all that binds thee here, By all that binds in Heav'n,
 Bei Al - lem was dir hei - lig, Bei deinem Gut..... und Blut,

D
 By all,..... all that binds thee here, By all that binds in Heav'n,
 Bei Al - lem, Al - lem was dir hei - lig, Bei deinem Gut..... und Blut,

M
 pains; By all that binds thee here, By all that binds in Heav'n,
 pein; Bei Al - lem was dir hei - lig, Bei deinem Gut..... und Blut,

sempre f

..... By all that binds thee here, By all that binds in Heav'n,
 Bei Al - lem was dir hei - lig, Bei deinem Gut..... und Blut,

sempre f

..... By all that binds thee here, By all that binds in Heav'n,
 Bei Al - lem was dir hei - lig, Bei deinem Gut..... und Blut,

sempre f

..... By..... all that binds thee here, By all that binds in Heav'n,
 Bei Al - lem was dir heilig, Bei deinem Gut..... und Blut,

sempre f

pains;..... By all that binds here, By all that binds in Heav'n,
 pein;..... Bei Al - lem was hei - lig, Bei deinem Gut..... und Blut,

ff

ff rit.

A
Thou hast sworn!.....
War dein Schwur!.....

D
Thou hast sworn!.....
War dein Schwur!.....

M
Thou hast sworn!.....
War dein Schwur!.....

ff rit.

Thou hast sworn!.....
War dein Schwur!.....

ff rit.

Thou hast sworn!.....
War dein Schwur!.....

ff rit.

Thou hast sworn!.....
War dein Schwur!.....

ff rit.

Thou hast sworn!.....
War dein Schwur!.....

ff rit.

Thou hast sworn!.....
War dein Schwur!.....

ff *sempre ritenendo il tempo*

Allegro moderato. (♩ = 96) (A Messenger enters, and presents a despatch to the Duke.)
(Ein Bote tritt ein und überbringt dem Herzog einen Brief.)

p

DUKE WILLIAM.
HERZOG WILHELM.

The King is dy - ing! Ha - rold,
Der Kö - nig stirbt: Ha - rold.

Thou must re - turn at once. And thou must
Du musst sogleich zurück. Du musst ihm

fol - low him. What have I done! O, Eng - land, False,.....
fol - gen. Was hab' ich ge - than! O, Eng - land, falsch,.....

DUKE WILLIAM. HERZOG WILHELM.

Più lento. **Come I^a** (♩ = 96) *f*

p false am I to thee! *f* Re - mem - ber, thou hast sworn!
treculos bin ich dir! *Ge - den - ke dei - nes Eids!*

Più lento. *f* *p* *f*

WOMEN.
FRAUEN.

(The Curtain falls.)
(Der Vorhang fällt.)

SOP.

ALT.

KNIGHTS & MONKS.
RITTER UND MÖNCHE.

TEN

BASS,

ff Thou..... hast sworn!.....
Geden - - ke dei - nes Eids!.....

ff Thou..... hast sworn!.....
Geden - - ke dei - nes Eids!.....

(♩ = 96)

f poco rit. *ff a tempo*

sempre ff

ACT 3.

The Exterior of Westminster Hall. On one side, a flight of steps ascends to the Entrance of the Hall, the doors of which are open.

Das Äussere der Westminster Halle. Auf einer Seite führt eine Treppe zum Eingang des Saales, dessen Thüren offen sind.

Molto moderato quasi Andante. (♩ = 52.)
(In modo d'una Marcia Funebre.)

Bell. Glocke.

PIANO.

The musical score is written for Piano and Harold. It consists of five systems of music. The piano part is marked "Bell. Glocke." and "piano". The Harold part is marked "Harold." and includes dynamics like "pp", "poco cresc.", "dim.", and "p". There are also performance markings like "Red." and "*".

Three systems of piano accompaniment. The first system features a 'Ped.' marking and an asterisk. The second system includes a 'cresc.' marking. The third system includes 'f' and 'p' dynamic markings.

(The Curtain rises. Men and Women are discovered in groups about the stage. Some are gathered together on the
A (Der Vorhang geht auf. Männer und Frauen stehen in Gruppen um die Bühne. Einige gruppieren sich auf den

A system of piano accompaniment starting with a 'pp' dynamic marking.

steps of the Hall; others are going to and fro. A Bell is tolling.)
 Stufen des Saales; andere gehen auf und ab. Eine Glocke tönt.)

A system of piano accompaniment.

SOP.

p

WOMEN.
FRAUEN.

Mourn - - ing thro' England calls,.....
Eng - - land klagt tief in Trau'r,.....

ALTO.

p

Mourn - - ing thro' England calls,.....
Eng - - land klagt tief in Trau'r,.....

TENOR I & II.

SOME OF THE MEN.
EINIGE DER MÄNNER.

BASS I & II.

Mourn - ing thro' England calls,..... thro' England calls,.....
Eng - - land klagt tief in Trau'r,..... klagt tief in Trau'r,.....

TENOR III.

OTHERS. (among themselves.)
ANDERE. (unter einander.)

pp

Who will be king?
Wer wird König?

BASS III.

pp

Who will be king?
Wer wird König?

BASS IV.

pp

Harold will be king!
Harold wird König!

pp

Sor - row on England falls.....
 Kum - mer er - füllt das Land.....

Sor - row on England falls.....
 Kum - mer er - füllt das Land.....

TEN. I & II.

p
 Sor - row on England falls.
 Kum - mer er - füllt das Land.

p
 Sor - row on England falls.....
 Kum - mer er - füllt das Land.....

Ed - ward hath will'd it so!
 E - duard hat's so ge - wollt!

Edward hath will'd it!
 Eduard hat's so ge - wollt!

We will it so!
 Wiewoll'n es so!

Ed - ward hath will'd it so! We will it so!
 E - duard hat's so ge - wollt! Wiewoll'n es so!

pp

p
Weep for the no - ble dead,.....
Weint um des Ed - len Tod,.....

p
Weep for the no - ble dead,.....
Weint um - des Ed - len Tod,.....

p
Weep for the no - ble dead,.....
Weint um des Ed - len Tod,.....

Weep for the no - ble dead, for the no - ble dead,.....
Weint um des Ed - len Tod, um des Ed - len Tod,.....

pp
What of Ed - gar?
Wie stehts mit Ed - gar?


pp
And Tos - tig?
Und Tos - tig?

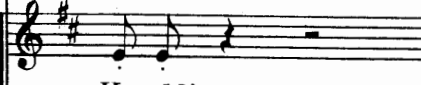
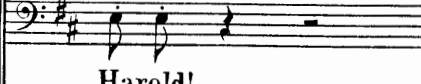
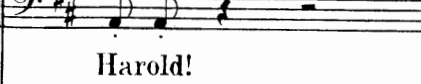
Weep, weep for the emp - - - ty
 Weint weint um den lee - - - ren
 Weep, weep for the emp - - - ty
 Weint weint um den lee - - - ren
 Weep, weep for the throne.....
 Weint weint um den Thron.....

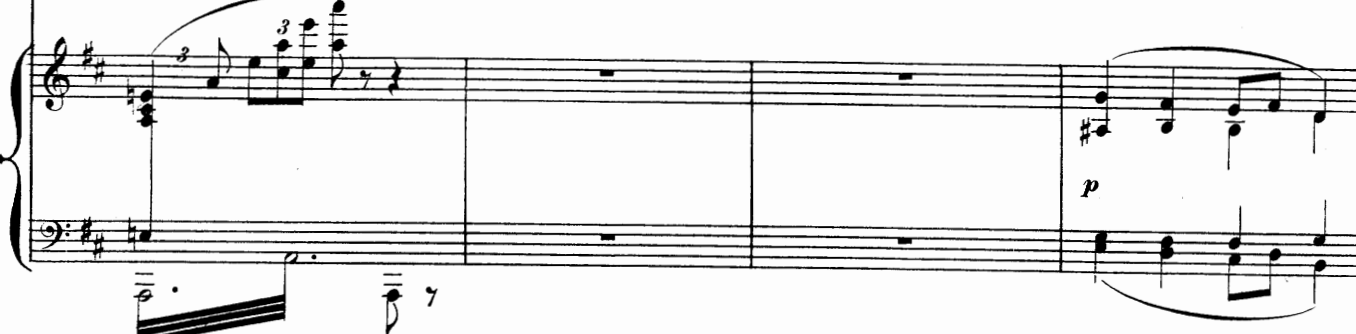
Weep, weep for the emp - - - ty
 Weint weint um den lee - - - ren

pp. *3*
 We will have none of them, None but
 Wir wol - len die - se nicht, Nur den
pp *3*
 We will have none of them, None but
 Wir wol - len die - se nicht, Nur den
pp *3*
 We will have none of them, none of them, None but
 Wir wol - len die - - - se nicht, die - se nicht, Nur den

pp

	<i>p</i>			
throne,..... Thron,.....		Lay low the Legt zur Ruh' sein	saint-ed head, mü - des Haupt,	^{2nd} <i>dim.</i> All the good All sein gu - tes
	<i>p</i>			
throne,..... Thron,.....		Lay low the Legt zur Ruh' sein	saint-ed head, mü - des Haupt,	<i>dim.</i> All the good All sein gu - tes
	<i>p</i>			
throne,..... Thron,.....		Lay low the Legt zur Ruh' sein	saint-ed head, mü - des Haupt,	<i>dim.</i> All the good All sein gu - tes
	<i>p</i>			
throne,..... Thron,.....		Lay low the Legt zur Ruh' sein	saint-ed head, mü - des Haupt,	<i>dim.</i> All the good All sein gu - tes

				
Harold! Ha - rold!				
				
Harold! Ha - rold!				
				
Harold! Ha - rold!				



B *p*

work is done.
Werk voll - bracht.

Sweet may his
Süss mög' sein

p

work is done.
Werk voll - bracht.

Sweet may his
Süss mög' sein

work is done.
Werk voll - bracht.

work is done.
Werk voll - bracht.

pp

Where is
Wo ist

B *pp* *p* molto legato.

<p>slum_ber be, Schlum_mer sein,</p>	<p>Now that his Nun da sein</p>	<p>work is o'er, Werk voll-bracht,</p>
<p>slum_ber be, Schlum_mer sein,</p>	<p>Now that his Nun da sein</p>	<p>work is o'er, Werk voll-bracht,</p>

<p><i>pp</i> Hath he not re - turn'd? Ist er nicht zu - rü - ck?</p>	<p><i>pp</i> Hath he not return'd? Ist er nicht zu - rü - ck?</p>	<p><i>pp</i> Why doth he tarry? Was zögert er?</p>
<p>Where is Harold? Wo ist Harold?</p>	<p>Hath he not return'd? Ist er nicht zu - rü - ck?</p>	<p>Why doth he tarry? Was zögert er?</p>
<p>Harold? Harold?</p>	<p>Hath he not re - turn'd? Ist er nicht zu - rü - ck?</p>	<p><i>pp</i> Why doth he Was zögert</p>

p

Rest and fe-li-ci-ty Be
Ruh' und Glückseligkeit sei

Sweet..... may his slumber be,..... Rest, rest be
Süss..... mög' sein Schlummer sein,..... Ruh', ruh' sei

pp

Hath he not return'd?
Ist er nicht zurück?

pp

tarry?
er?

Why doth he tarry?
Was zögert er?

cresc.

p

his for ev - er - more. Rest be
 ihm auf im - mer - dar. Ruh' sei

his for ev - er - more. Rest be
 ihm auf im - mer - dar. Ruh' sei

Sweet may his slum - ber be,.....
 Süß mög' sein Schlum - mer sein,.....

Rest..... be his,
 Ruh'..... sei ihm,

If he come not soon, Ed gar or Tos tig
 Wenn er bald nicht kommt, Ed - gar und Tos - tig

If he come not soon, Ed gar or
 Wenn er bald nicht kommt, Ed - gar und

If he come not soon,
 Wenn er bald nicht kommt,

sempre p

p

his, ihm, Rest Ruh' be sei

his, ihm, Now that his work..... is o'er,.....
Nun da sein Werk..... voll-bracht,.....

Now his work is o'er,
Da sein Werk voll-bracht,

pp Will lay claim to the crown.
Verlan-gen nach der Kron'.

pp Tos-tig Will lay claim to the crown.
Tos-tig Verlan-gen nach der Kron'.

pp Ed-gar or Tostig Will lay claim to the
Ed-gar und Tostig Verlan-gen nach der

his.
ihm.

cresc.

Sweet may his slum - - ber be,..... Rest be
Süss mög' sein Schlum - - mer sein,..... Ruh' sei

cresc.

Sweet may his slum - - ber be,..... Rest be
Süss mög' sein Schlum - - mer sein,..... Ruh' sei

cresc.

Sweet slum - - ber, Rest,..... rest be
Süss sei..... sein Schlum - mer, Ruh' sei

pp 3

We will have none of them!
Wie wollen die - se nicht!

pp 3

We will have none of them!
Wie wollen die - se nicht!

None of them, none of them,
Die - se nicht, die - se nicht!

ppp 3

crown. We will have none of them! None but Ha - rold! none but
Kron'. Wie wollen die - se nicht! Nur den Ha - rold! nur den

cresc.

p
 rest and fe - li - ci - ty Be his for ev - er -
Ruh' und Glück - se - lig - keit Sei ihm auf im - mer -

p
 his, rest be his for ev - er -
ihm, Ruh' sei ihm auf im - mer -

p
 his, rest be his ev - er -
ihm, Ruh' sei ihm im - mer -

p
 his, rest be his ev - er -
ihm, Ruh' sei ihm im - mer -

pp *3*
 Edward hath will'd it so! We will it
Eduard hat's so ge-wollt! Wir woll'n es

pp *3*
 Edward hath will'd it so! Ed-ward hath will'd it! We will it
Eduard hat's so ge-wollt! E - duard wollt' es! Wir woll'n es

pp *3*
 Ha - rold! Ed-ward hath will'd it so! We will it
Ha - rold! E-duard hat's so ge - wollt! Wir woll'n es

p
dim.

- more.
- dar.

- more.
- dar.

- more.
- dar.

so!...
so!...

so!...
so!...

pp *p*

(The people retire to the back of the stage, conversing in low tones among themselves. Edith enters.)

(Das Volk zieht sich nach dem Hintergrund der Bühne zurück, und unterhält sich mit gedämpfter Stimme. Edith tritt ein.)

SOP.

Poco più mosso.

pp

SOME OF THE WOMEN. (observing Edith.)

ALTO. EINIGE FRAUEN. (Edith beobachtend.)

'Tis the Lady
Es ist La-dy

Who is it?
Wer ist es?

Poco più mosso. (♩ = 72.)

p

Ed

pp

E - dith.
E - dith.

Yes.
Ja.

She whom Harold should have wed?
Sie die Harolds Weib sollt' werden?

C

How sor - rowful she looks!
Wie sor - gen - voll ihr Blick!

How sor - rowful she looks!
Wie sor - gen - voll ihr Blick!

dim.

EDITH.

p REC. *a tempo* (♩ = 72.)

Ha - rold hath re - turned! A - las, what is his com - ing now to
 Ha - rold ist zu - rück! Ach! was ist mir sei - ne Nä - he

REC. *p*

p

me!..... He loveth me no lon - ger, And I have sworn to con - secrate my
 jetzt!.... Nur Täuschung war sein Lie - ben, Und ich mir schwor mein Le - ben ganz zu

p *rall.*

life..... To prayer for him and Eng - land.
 weih'n... Nur dem Ge - bet für ihn und Eng - land.

p *rall.* *p*

Molto Andante ed espressivo. (♩ = 50.)

mf

O! but to hear thy voice as in the days of yore,
 O! hört' ich wie - der dei - ner Stimme sanf - ten Ton,

p

mf

E Oh! but to see thee, seat - ed on Eng - - - land's throne!
 O! säh' ich dich ge - krö - net auf Eng - - - lands Thron!

p *cresc.* *cresc.*

E Wield - ing thy sceptre, trust - ing to God a - bove, Throned in thy
 Herr - scher mit Scepter, Trau - end auf Gott al - lein, Dein Thron des

E people's heart, throned in thy people's heart, thy peo - ple's love.....
 Volk-es Herz, dein Thron des Volkes Herz, der Treu - e Schrein.....

mf

E Oh! but to hear thy voice as in the days of yore!
 O! hört' ich wie - der dei - ner Stim - me sanf - ten Ton!

D

p *poco agitato* *cresc.*

E Heed not..... what comes to me! Thou hast thy
 Sieh nicht..... auf mich zu-rück! Er - fül - le

p *poco agitato* *cresc.*

mf *sempre agitato*

E des - ti - ny, Heed not what comes to me! Thou hast thy des - ti - ny, And
 dein Geschick, Sieh nicht auf mich zu-rück! Er - fül - le dein Geschick, Und

mf

f

E in my o - - ri - sons, and in my o - ri - sons I
 zu des Him - - - mels Höhn steigt mein Ge - bet, steigt mein Ge -

f

Ad. *

rall. *a tempo* *ritenendo un poco il tempo*

E pray for thee; Pray that God..... may bless Thy life with
 - bet für dich; Gott, der Herr - ver - lei - he dir des

rall. *a tempo* *colla voce sempre*

p

E

hap - pi - ness, And help thee play thy part, True king in mind and
 Le - bens Glück, Und lei - te dei - nen Pfad, Treu so in Herz und

E

rall. **E** Come I^a (♩ = 50.)
 heart..... Oh! but to hear thy voice as in the days of
 That..... O! hört' ich wie - der dei - ner Stimme sanf - ten

E

mf espressivo e poco slentando
 yore, Oh! but to see thee, oh! but to see thee, trusting to God a -
 Ton, O! dich zu seh - en, O! dich zu seh - en, Trauend auf Gott al -

poco slentando *colla voce*

E

bove..... Throned in thy people's heart,
 - lein..... Dein Thron.... des Volkes Herz,

a tempo

or

thy peo - ple's love!
 der Treu - e Schrein!

rall. a tempo

(Edith goes slowly up into the Hall.)
 (Edith geht langsam in den Saal.)

E

thy peo - ple's love!
 der Treu - e Schrein!

pp *colla voce.* *a tempo* *mf* *sf*

SOME OF THE PEOPLE.
 EINIGE AUS DEM VOLK.

SOP.

ALTO.

TENOR.

BASS.

How sor - row - ful she looks!
 Wie sor - gen - voll ihr Blick!

How sor - row - ful she looks!
 Wie sor - gen - voll ihr Blick!

How sor - row - ful she looks!
 Wie sor - gen - voll ihr Blick!

p *dim.* *rall.* *pp*

Molto moderato quasi Andante.

TENOR.

1st Half. Erste Hälfte.

MEN. MÄNNER.

Hush! Still!

BASS.

1st Half. Hush! Still!

Erste Hälfte.

2nd Half. pp 2^{te} Hälfte. Hush! Still!

Molto moderato quasi Andante. (♩ = 52.) Still!

Bell. Glocke.

(The funeral procession of King Edward the Confessor comes out of the Hall on its way to the Abbey. Accompanying the procession are Archbishop Stigand and Saxon Nobles, etc.)

(Der Leichenzug König Eduard des Bekenner's kommt aus dem Saal auf dem Wege nach der Abtei. Erzbischof Stigand und sächsische Edelleute etc. begleiten den Zug.)

SOP.

1st Half. Erste Hälfte.

ALTO.

WOMEN. FRAUEN.

They come! Sie sind's!

pp

Our saint-ed Der sel'-ge

TEN.

1st Half. Erste Hälfte.

MEN. MÄNNER.

Keep back! Zurück!

1st Half. Keep back! Zurück!

Erste Hälfte.

pp

They come! Sie sind's!

They come! Sie sind's!

2nd Half. Hush! keepback! 2^{te} Hälfte. Still! zurück!

They come! Sie sind's! Our saint-ed Der sel'-ge

king they bear to rest.....
 Kö - nig geht zur Ruh!.....

king they bear to rest.....
 Kö - nig geht zur Ruh!.....

poco cresc.

F

1st Half. Erste Hälfte.

Hush!
 Still!

1st Half. Erste Hälfte.

Hush!
 Still!

1st Half. Erste Hälfte.

Keep back!
 Zurück!

1st Half. Hush!
 Erste Hälfte. Still!

2nd Half. Hush!
 2^{te} Hälfte. Still!

F

TUTTI. p ³
 Let us re - spect the dead.
 Lasst uns den To - ten ehren.

TUTTI. p ³
 Let us re - spect the dead.
 Lasst uns den To - ten ehren.

TUTTI. p ³
 Let us re - spect the dead.
 Lasst uns den To - ten ehren.

TUTTI. p ³
 Let us re - spect the dead.
 Lasst uns den To - ten ehren.

TUTTI. pp
 Rest be
 Ruh' sei

pp
 Rest be
 Ruh' sei

TUTTI. pp
 Sweet may his slum - ber be.....
 Süß mög' sein Schlum - mer sein.....

pp
 Rest..... be his,
 Ruh'..... sei ihm,

pp

his, *ihm,* rest be his, *Ruh' sei ihm,* *cresc.*
 his, *ihm,* Sweet may his slum - ber
Süss mög' sein Schlum - mer

Now that his work..... is o'er..... *cresc.*
Nun da sein Werk..... voll - bracht, Sweet may his slum - ber
Süss mög' sein Schtum - mer

Now his work is o'er Sweet slum - ber,
Da sein Werk voll - bracht, Süss sei sein

cresc.

p

rest and fe - li - ci - ty Be his for ev - er - more.
Ruh' und Gluckselig - keit Sei ihm auf im - mer - dar.

be, Rest be his, rest be his for ev - er - more.
sein, Ruh' sei ihm, Ruh' sei ihm auf im - mer - dar.

be, Rest be his, rest be his ev - er - more.
sein, Ruh' sei ihm, Ruh' sei ihm im - mer - dar.

rest, rest be his, rest be his ev - er - more.
Schlummer, Ruh' sei ihm, Ruh' sei ihm im - mer - dar.

p

(As the coffin reaches the centre of the stage,

Harold enters hurriedly.)

(Wie der Sarg die Mitte der Bühne erreicht,
tritt Harold eilig herein.)

G

HAROLD.

Halt there!

Halt da!

STIGAND.

Who speaks?

Wer spricht?

G

sempre a tempo

sf

p

(coming forward.) (vorwärts schreitend.) **Molto vivace.** (♩ = 144)

H

'Tis I, Earl Ha - - rold!

Ich bin's, Graf Ha - - rold!

S

Now

Nun

Molto vivace. (♩ = 144)

S

God..... be prais'd who sends thee back to us!
Gott..... sei Lob wer schickt dich uns zu - rück!

S *f*

Wel - come, wel - come, Ha - rold our King!.....
 Heil dir, Heil dir, Kö - nig, Heil!.....

HAROLD. *f*

PEOPLE, NOBLES. ETC:
SOP. VOLK, EDELLEUTE. ETC:

Nay, hear..... me.
Nein, hör!..... mich.

ALT. Wel - come, wel - come to Ha - rold, our King!
 Heil dir, Heil dir, O Kö - nig, Heil!

TEN. Wel - come, wel - come to Ha - rold, our King!
 Heil dir, Heil dir, O Kö - nig, Heil!

BASS. Wel - come, wel - come to Ha - rold, our King!
 Heil dir, Heil dir, O Kö - nig, Heil!

Wel - come, wel - come to Ha - rold, our King!
 Heil dir, Heil dir, O Kö - nig, Heil!

Come I^a (♩ = 52)

I bring a message, And here in pre - - sence of the no.ble
 Ich brin - ge Botschaft, Und hier in des ed - - len Tot - en Ge - gen -

Pochissimo più vivo ma sempre maestoso.

H

dead, I would de - li - ver it. Wil - liam of Nor - mandy hath pledg'd his
 - wart, Geb' ich euch Kund' davon. Wil - helm der Nor - mandie ver - bürgt sein

mf (♩ = 60.)

H

word That Edward pro - mised him the crown of Eng - land, And
 Wort, Dass Eduard ihm ver - sprach die Kro - ne Eng - lands, Und

p

H

I, con - fi - ding in that pledge,..... Have vowed to help him to the
 ich, ihm glaubend und vor - trau - end, Ge - lobt' ihm Hül - fe zu dem

f

STIGAND.

H

throne. My son, thou hast been trick'd by Norman guile.
 Thron. Mein Sohn, Nor - man - nen Arg - list dich be - trog.

f *p*

L'istesso tempo. (♩ = 60.)

mf

S I was the king's con-fess - or; I knew his in - most thoughts: With
 Mir beich-te - te der Kö - nig; Er hielt mir nichts ge - heim: Der

p

S his last breath he sighed the name of Ha - rold, and wished thee
 Lip - pen letz - ter Hauch den Na - men Ha - rold, als Kö - nig

p

Moderato con moto.

mf HAROLD.

How dare I break my oath!
 Kann Ei - des - bruch ich thun!

S king.
 rief. Thou didst but
 Du hast ge -

Moderato con moto. (♩ = 88.)

p

S
 swear to give thy knightly aid If our great
 - schwö - ren rit - ter - li - che Hülff, Wenn un - ser

S
 king had left the crown to Wil - liam.
 Kö - nig liess' den Thron dem Wil - helm.

S
 It was a lie, my son, it was a
 Es ist nicht wahr, mein Sohn, es ist nicht

S
 lie, and thou art free!
 wahr, und du bist frei!

WOMEN. FRAUEN.

SOP. I

ALTO.

NOBLES & PEOPLE.
TEN. EDELLEUTE und VOLK.

BASS. *f*

Hail!..... Hail..... to Ha - rold our king!
Heil!..... Heil dir, O Kō - nig, heil!

f Hail!..... Hail!.....
Heil!..... Heil!.....

f Hail!..... Hail!.....
Heil!..... Heil!.....

f Hail!..... Hail!.....
Heil!..... Heil!.....

STIGAND. *p*

Thou hear - est? 'Tis the people's
Du hö - rest? Es ist des Volkes

mf will! The peace of Eng - land hangs on thy re -
Wahl! Der Frie - den Eng - lands hängt an dei - nem
poco rit.

Andante sostenuto. (♩ = 54.)

S

mf

- ply. I ab - solve thee from thine oath - Ac - cept the crown we of - fer
 Wort. Ich ent - bin - de dich des Eids - Den an - ge - bot' nen Thron nimm

p

S

thee.
an.

SOP.

mf *dim.*

WOMEN.
FRAUEN.

From thine oath thou art absolved - Accept the crown we of fer thee....
 Dei - nes Eids bist du ent - bun - den Den an - ge - bot' - nen Thron nimm an.....

ALTO.

mf *dim.*

From thine oath thou art ab - solved - Accept the crown we of fer thee....
 Dei - nes Eids bist du ent - bun - den Den an - ge - bot' - nen Thron nimm an.....

TEN.

mf *dim.*

From thine oath thou art absolved - Accept the crown we of fer thee....
 Dei - nes Eids bist du ent - bun - den Den an - ge - bot' - nen Thron nimm an.....

MEN.
MÄNNER.

BASS.

mf *dim.*

From thine oath thou art ab - solved - Accept the crown we of fer thee....
 Dei - nes Eids bist du ent - bun - den Den an - ge - bot' - nen Thron nimm an.....

mf *dim.* *p*

HAROLD. *p*

I can not yet de - cide.
 Ich kann noch nicht ent - scheiden.

STIGAND. *p* *a tempo*

We'll leave thee, while our saint - ly king..... We bear to his last
 Wir lassen dich, un - sern sel' - gen Kö_nig..... Ge - lei - ten wir zur

Molto moderato.

S *mf*

rest. On our re - turn, thou'lt tell us thy de - ci - sion.
 Ruh. Wenn wir zu - rü - ck, dann gib uns dei - ne Antwort.

(♩ = 52.)

(The funeral procession passes into the Abbey. The people follow it.)
 (Der Leichenzug geht in die Abtei. Das Volk folgt ihm.)

mf *f*

mf dim. p

dim. p

pp pp

HAROLD. REC.

Allegro moderato. (♩ = 108.)

Lured by a lie, be -
Lug war's und Trug! Be -

f REC. f

H

-guiled by Nor - man treach - er - y To swear a trai - tor's
- tört durch Nor - mänen Ver - rä - ther - ei Zu schwö - ren fal - schen

sf

160 **Piu presto.** (♩ = 152)

H

oath.
Eid.

mf *cresc.* *f*

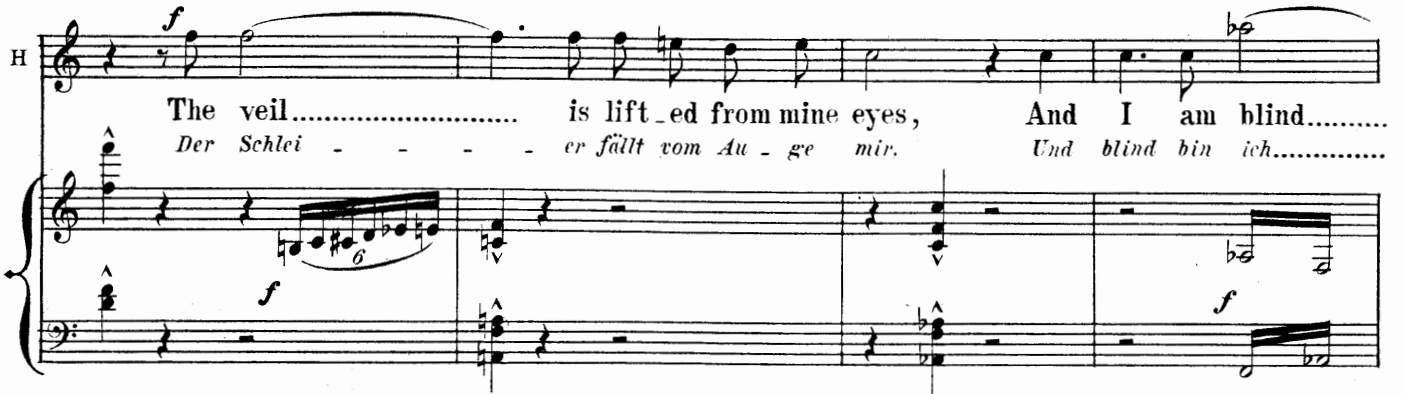


H

f

The veil..... is lift_ed from mine eyes, And I am blind.....
Der Schlei - - - er fällt vom Au - ge mir. Und blind bin ich.....

f *f*



H

..... no more!
..... nicht mehr!

p *cresc.* *sf*



Lento non troppo. (♩ = 48)

H

p *poco rit.*



H *p*

As one, whose wan - d'ring foot - steps roam A - mid a
 Wie auf der Wan - drung durch die Welt Noch an der

p a tempo

H

way - ward world of men, Looks back and sees..... the lights of
 Hei - mat hängt der Blick, Wie noch im Schei - den licht - er -

H

home And longs to rest within its ken; So through the
 - hellt Sie lock - end winkt "O kehr' zu - rück;" So aus der

mf

p

H

mists I turn to thee,..... So through the
 Fer - ne ruf' ich dir,..... So aus der

cresc.

cresc.

H *poco rall.* *mf*

mists I turn to thee, Dear England, thou my country art!..... 0
Fer - ne ruf' ich dir, Lieb England, sieh des Sohnes Schmerz,..... 0

H *(♩ = 72) espress.* *mf* *p* *rall.*

stretch thy lov - ing arms to me, And take me, take me to.... thy mo - ther
brei - te dei - ne Ar - me aus, Und nimm mich, nimm mich an.... dein Mut - ter.

Poco piu sostenuto.

H *mf* **K** *Poco agitato.* *(♩ = 60)*

heart! As one whose faint - ing foot - steps fall..... A -
- herz! Wenn matt und krank sein Fuss ver - sagt..... Und

H *cresc. ed agitato*

- mid the world's tempta - tions sore..... Looks back and hears his
lock - end aus der Freu - den Schar..... Er hört wie sei - ne

H
 mo - tier call: "Re - turn to me, my son,..... re - turn to me, re -
 Mut - ter klagt: "O kehr' zu - rü - ck, mein Sohn,..... O kehr' zu - rü - ck auf

H
 - turn to me once more;' So England now at thy feet I
 im - mer, im - mer - dar;' So Eng - land, knie - end, zu dir ich

poco rit. *mf*

poco rit. **Poco agitato.** (♩ = 60)

H
 stand, For - get, for - give..... my trai - tor vow, For - get, for -
 fleh, Ver - giss, ver - gieb..... den falschen Eid, Ver - giss, ver -

cresc. *f* *sempre*

H
 - give, for - get, for - give..... my traitor vow,.....
 - gieb, ver - giss, ver - gieb..... den falschen Eid,.....

agitato. *f*

Piu sostenuto. (♩ : 72) (Edith comes out of the Hall and remains

(Edith kommt aus dem Saal und bleibt

H *rall.* **L** *molto espressivo* *f* *3*

I am thy son, O mo - ther land,
 Ich bin dein Sohn, O Mut - ter - land,

poco rall. *f*

watching Harold sadly.)
 stehen, Harold traurig beobachtend.)

H *mf* *f*

I am thy son, I am..... thy son for ev - er
 Ich bin dein Sohn, Ich bin..... dein Sohn, in E - wig -

p *f*

Ancora un poco piu lento. (♩ : 63)

EDITH. (softly)
p (sanft.)

H *ff* *p*

now!
- keit!

Harold!
Ha - rold!

HAROLD. (turns and sees her.) (dreht sich um und erblickt sie.)

Allegro vivace. (♩ : 132)

E - dith! E - dith!
 E - dith! E

f

(He rushes towards her, but she waves him back sadly. She comes slowly down the steps.)

(Er stürzt ihr entgegen, aber sie weist ihm traurig ab. Sie geht langsam die Treppe hinab.)

H

dith!
dith!

EDITH. *p* tranquillo ma a tempo

I do not come to
Ich kom - me nicht zu

E

chide thee, but to pray..... That thou wilt grant me one re -
schel - ten, Nur zu flehn..... Dass du die Bit - te mir ge -

E

- quest, For Eng - lands sake and thine,.... Be - fore I say.....
- währst. Für Eng - lands Wohl und deins..... Be - vor ich sag'.....

E
 Fare - well. Yes, I
 Leb' wohl. Ja. ich

HAROLD. *mf*
 Fare_well?
 Leb' wohl?

p

E
 know what thou hast done. How for a maiden, fair - er
 weiss was du ge - than. Wie für ein an - der Weib. das

H

E
 far than I, Thou didst for - get thine ho - nour.
 dich ver - lockt, Du dei - ne Ehr' ver - gas - sest.

H
 Oh, hear me,
 O hör' mich

f

M *f*

H
E - - dith! I ne - ver was false at heart,
E - - dith! .Auf in - mer mein Herz ist dein.

H
Ne - ver swerv'd from the love I bear thee, A prison - er,
Nie mein Ge - lüb' - - de brach ich dir. Ein Ge - fang' - - ner,

mf accel.

H
7 duped, led on by hope of re - lease To play a
betört, um wie - der frei zu sein Verstell - te

sempre accel.

Piu presto. (♩ = 92)

H
per - jur'd part. Mine eyes are o - pend now, I see my
ich mich nur. Ge - öff - net ist mein Aug', Ich hab' ge -

f *espressivo*

H
 wrong, But life..... with - out thee was too
 fehlt, Das Le - - - ben oh - ne dich zu

H
 bit - ter far, And thus I come to kneel to
 bit - ter mir, Und wie - der dir zu Füß - sen

f *agitato*

H
 thee a - gain..... I love thee,
 lieg' ich hier,..... Ich lieb' dich,

H
 I love thee still, I love thee, I love..... but thee a -
 Ich lieb' dich noch, Ich lie - be dich, Ich lieb'..... nur dich al -

Ancora piu presto. (♩ = 108)

f EDITH.

H
 - lone. Thou lov'st..... me still!
 - lein. Du lieb'st..... mich noch!

HAROLD.

cresc.

I ne-ver lov'd but thee, I swear it now,
 Nur dir galt mei-ne Lieb, Ich schwör' es dir,

H
 Be-lieve me, E-dith, be-
 O, glau-be mir, E-dith, O,

espressivo

H
 - lieve me, and be mine,..... be mine once
 glau-be mir, und sei mein,..... sei wie-der

EDITH.

ff

Thou lov'st..... me
 Du liebst..... mich

more.
 mein.

(with despair.) (verzweifelt.)
mf REC. Lento.

still! Harold, it is too
 noch! Harold, es ist zu

accel.

REC.

late! I am the Church's
 spät! Ich bin des Him - mels

Too late? What meanest thou?
 Zu spät! Was meinst du?

p a piacere.

Molto moderato.

N *a tempo moderato*
mf
 E 
 Bride. My vows were giv'n, when, my fa - ther dead, A - lone, and
 Braut. Ich hab' ge - lobt, als, nach Va - ters Tod, Al - ein, und
 H 
 Thou?
 Du?
N *a tempo moderato* (♩ = 84.)
p


E 
 wea - ry of this troub - lous world, I thought thy love was
 mü - de die - ser trü - ben Welt, Ich glaubte deine Lieb' ge -
 H 


E 
 giv - en to an - o - ther.
 - hö - re ei - ner An - dern.
 H 
 E - - - - dith, thou
 E - - - - dith, wie


H
 can'st not, must not
 kannst du mich ver - -

H
 leave me! Dost thou not
 las - - sen! Liebst du mich

EDITH.
 love me? A - las, I love thee
 nicht? Weh' mir, ich lie - - - be

E
 still! But 'tis past thy will or mine.....
 dich! Doch da - hin, für dich und mich!.....

E *p* *rall.*

A short while more and clois - ter walls..... Will close on me for e - ver.
 Noch kur - ze Zeit, dann Klos - ter Zell!..... Mich schliesset ein auf e - wig.

E *a tempo* *f* *mf*

Hea - ven pi - ty me, and grant me
 Gott, er - barm' dich mein, und gib mir

HAROLD. *f* *mf*

Oh, Heav'n!..... Grant me
 O, Gott!..... Gib mir

a tempo (♩ = 84.) *f* *dim.* *p*

E *p* *poco rit.*

strength..... To bow..... to thy de - cree!
 Kraft..... Zu tra - - gen mein Ge - schick!

H *p* *poco rit.*

strength..... To bow..... to thy de - cree!
 Kraft..... Zu tra - - gen mein Ge - schick!

p *rit.* *pp*

Molto lento. (♩ = 80.)

EDITH.

p ma sempre con grande espressione nella voce

In this hour of sad re - pin - ing..... High - er hopes..... a -
 In des Kum - mer's stil - lem Kla - gen..... Strebt mein Herz..... dem

- lone give peace; And my heart, to Heav'n in - clin - ing,.... May from
 Him - mel zu; Nach dem Him - mel schau' ich, hof - fend, Dort ist

sor - row, may from sor - row find re - lease; In the
 Frie - den, dort ist Frie - den, ew' - ge Ruh. Ja, im

rest of Hea - ven's par - don, Cast - ing off all earth - ly love,
 Him - mel ist Ver - ge - ben, Er - den Lie - be ist nur Traum,

E *f* Trusting, trust-ing that a fu-ture guer-don May be won,.....
dim.
 Was ge - trennt, ge - trennt in die - sem Le - ben Wird ver - eint,.....

E *poco rall.* **P** *p ma espressivo*
 may be won in realms a - - bove. In this
 wird ver - eint im Him - - mel's Raum. In des

HAROLD. *p ma espressivo*
 In this
 In des

poco rall. **P** *a tempo*
p *dim.*

Ped.

E hour of sad re - pin - - ing,..... High - er
 Kum - - mer's stil - lem Kla - - gen,..... Strebt mein

H' hour of sad re - pin - - ing,..... There is
 Kum - - mer's stil - ler Stun - - de,..... Find' ich

pp

ped.

E
 hopes..... a lone..... give
Herz..... dem Him - mel

H
 naught..... can give..... me
we - der Fried'..... noch

Ad. * *Ad.* *

E
 peace; And my heart, to Heav'n in -
zu, Nach dem Him - mel schau' ich,

H
 peace; Though my heart, to Heav'n in -
Ruh': Doch, mein Herz in ew' - ger

Ad. * *Ad.* *

E
 - clin - ing,..... May from sor - row, may from
hof - fend,..... Dort ist Frie - den, dort ist

H
 - clin - ing,..... Seek from sor - row, seek from
Hoff - nung,..... Stre - bet stets..... stre - bet

Ad. *

E
 sor - - row find..... re -
 Frie - - den, ew!..... ge

H
 sor - - row its..... re -
 Frie - - den, dem Him - - mel

E
 - lease;..... In the rest of Hea - ven's par - don,
 Ruh!..... Ja, im Him - mel ist Ver - ge - ben,

H
 - lease;..... But the hope of Hea - ven's par - don,
 zu..... Dei - ne Lie - be nie ver - ges - send,

p

p

p

E
 Cast - ing off all earth - ly love,.....
 Er - den Lie - be ist nur Traum.....

H
 And the mem - 'ry of thy love,.....
 Bleib' für mich ein ed - ler Traum.....

cresc.

cresc.

poco cresc.

E *f*
 Trust - ing, trust - - - ing that a
Was ge - trennt, ge - trennt in

H *f*
 And thy love, thy love.....
Was ge - trennt, ge - trennt in

mf

* *W*

E *dim.*
 fu - ture guer - - don May be won,.....
die - sem Le - - ben Wird ver - eint,.....

H *dim.*
 Will be with me till my guer - - don
die - sem Le - - ben Wird ver - eint,.....

dim. *p*

E *espressivo* *rall.* *a tempo* *p con emozione*
 may be won in realms a - bove. Harold, it is
wird ver - eint im Him - mels Raum. Harold, O, wie

H *espressivo* *rall.* *a tempo*
 Shall be won in realms a - bove.
wird ver - eint..... im Him - mels Raum.

rall. *p* *a tempo* (♩ = 80)

mf *p*

E har - der now to part Since I know that thou still lov - est me. But
 schwer das Abschieds - wort Seit ich weiss, dass dei - ne Lie - be mein. Es

REC. p

E 'tis the hand of Fate. Lis - ten to me.
 ist des Schicksals Hand. Hö - re mich an.

Moderato con moto. (♩ = 92) *p*

E Thy coun - try calls thee; The peo - ple love thee,
 Das Land, es ruft dich; Das Volk, es liebt dich;

cresc.

E and would make thee King..... If thou would'st
 will zum Kö - nig dich..... Und willst du

E

know me hap - py, Grant this my last re - quest,..... And ac -
 mich be - glük - ken, Ge - währ' den letz - ten Wunsch,..... Nimm die

p

E

- cept the Crown.
 Kro - - ne an.

HAROLD. (despairingly.)
 (in Verzweiflung)

What care I for
 Was ist Kro - - ne

f

H

crown or scept - re,
 mir und Scep - ter,

What care I for
 Was der Er - - de

f

H
 earth - - ly glit - ter, Or the shallow worlds' renown,
Pracht und Glanz, O - der Weltruhm, Sieg, und Macht,

EDITH.

H
 If I must lose thee!
Wenn ich dich mei - - den soll!

mf
 Say not
Sprich nicht

E
 so, my Harold. 'Tis England's peace de - mands it.
so, mein Harold. Der Frie - den Eng - lands will es.

p *rall.*

Poco meno mosso. (♩ : 72)

p espressivo

E Be hap - py in thy peo - ple's love;.... And when the crown is
 Sei glück - lich durch des Vol - kes Lieb',..... Und wenn die Kron' auf

mf

E on thy brow,.... And all is bright, and Love is at thy side,.....
 dei - nem Haupt,..... Wenn al - les glänzt, und Lie - be dich be - glückt,.....

p con emozione. *poco cresc.*

E Then some - times think of me, Then some - times think of me,
 Dann den - ke du an mich, Dann den - ke du an mich,

molto espressivo

E as one, as one Who prays..... for thee..... and Eng -
 die für dich be - tet, be - tet für dich..... und Eng -

R

E

p

land. See! they come for thy de_cision.
land. Sieh! du musst dich jetzt entschliessen.

(♩ = 72)

E

p *mf*

Promise me, Ha_ rold, Promise me,..... my be_ lov_ ed.
Ha_ rold, ver_ spreche mir, Ver_ spre_ che mir,..... mein Ge_ lieb_ ter.

mf

Molto lento. (♩ = 40)

E

mf

I thank thee.
Ich dan_ ke dir.

HAROLD. (with sad resolve.)
(Sich nur traurig entschliessend)

p

Thy will, not mine.
Es soll so sein.

Molto lento. (♩ = 40)

p espress.

(with great emotion,) *molto espress.*
(mit grosser Gemüthsbeugung)

p

E

And now— God bless thee, Ha_roid, God
Und nun, Gott sei mit dir,..... Gott

Molto adagio. (♩ = 66) (She kisses him on the forehead,
(Sie küsst ihn auf die Stirne dann

E

bless thee. Fare - - well!
seg - ne dich. Leb' - - wohl!

then turns slowly away, and ascends into the Hall. Harold gazes sadly after her.)
wendet sie sich langsam ab und geht in den Saal. Harold blickt ihr traurig nach.)

E

sempre pp

E

rall.

Allegro moderato. (♩ = 108.) **HAROLD.**

f

O Eng - land, thou a - lone.....
 O Eng - land, du al - lein.....

(Stigand, Nobles and People come out of the Abbey.)
 (Stigand, Edelleute und Volk kommen aus der Abtei.)

H

..... art left me now!
 ver - bleibst mir jetzt!

f

S

STIGAND.

mf

My son,
Mein Sohn,

hast thou de -
hast du ent -

S

- ci - ded?
- schie - den?

SOP. NOBLES & PEOPLE.
EDELLEUTE und VOLK.

mf

ALTO.

Ha - rold,
Ha - rold.

wilt thou
willst du

TEN.

mf

Ha - rold,
Ha - rold.

wilt thou
willst du

BASS.

mf

Ha - rold,
Ha - rold.

wilt thou
willst du

(Malet enters suddenly.)
(Malet tritt plötzlich herein.)

MALET.

a tempo

S

Hold! There is no King in Eng-land
Halt! Nie - mand ist Kö - nig in Eng - land

be our King?
Kö - nig sein?

be our King?
Kö - nig sein?

be our King?
Kö - nig sein?

M

but Duke Wil - liam!
als Her - zog Wil - helm!

Who dares speak thus?
Wer wagt dies Wort?

Who dares speak thus?
Wer wagt dies Wort?

Who dares speak thus?
Wer wagt dies Wort?

f

M *'Tis I, Duke Wil . liam's trust - y Knight!*
Ich bins, Wilhelms treu - er Kampf - ge - noss!

mf

M And is it thus, Earl Ha - rold, thou dost
Und hältst du so, Graf Ha - rold, Dei - nen

M keep thy oath To help him to the crown which Ed - ward
Eid ihm bei - zu - ste - hen zu dem Thron, den E - duard

STIGAND.

Poco piu vivo. (♩ = 120) f

M left him? *'Tis false!* The King hath left the crown to
liess ihm? Falsch ist's! Dem Ha - rold liess die Kron' der

(They are about to rush on Malet when Harold interposes.)

(Sie sind im Begriff sich auf Malet zu stürzen, als Harold zwischen sie tritt.)

SOP. NOBLES & PEOPLE.
EDELLEUTE und VOLK.

ALTO.

Death to the Nor - man!
Tod dem Nor-man - nen!

TEN.

Death to the Nor - man! Death to the Nor - man!
Tod dem Nor-man - nen! Tod dem Nor-man - nen!

BASS.

Death to the Nor - man! Death to the Nor - man!
Tod dem Nor-man - nen! Tod dem Nor-man - nen!

EDITH.

mf a tempo

Heav'n, I
Dank sei

HAROLD.

poco rit.

Peace!..... I am the King!.....
Ruh'!..... der Kö - nig bin ich!.....

a tempo (♩ = 120.)

thank thee!
dir, O Gott!

NOBLES & PEOPLE.
EDELLEUTE und VOLK.

SOP. *f*

ALT. Hail!
Heil!

TEN. *f*

BASS.

Hail!..... Long live
Heil!..... Kö - nig

Ha - rold our
Ha - - - rold,

Hail!..... Long live
Heil!..... Kö - nig

Ha - rold our
Ha - - - rold,

HAROLD.

Yes, I am the King!..... The peo - ple's will hath
Ja, ich bin der Kö - nig! Des Vol - kes Wil - le

king!
Heil!

king!
Heil!

king!
Heil!

king!
Heil!

H
 spo - ken it, And by their might, and my good sword,..... I.....
 sprach es aus, Und sei - ne Macht, mein gu - tes Schwert,..... Wird...

H
 will up - hold it. To
 ihn be - haup - ten. Will

rall.

Maestoso. (♩ = 60.)
marcato

H
 thee my sword! My sword and life I give;.....
 dir mein Schwert, Mein Schwert und Le - ben weih'n;.....

H
 Eng - land, for thee a - lone Hence - forth I
 Eng - land, für dich for - tan Leb' ich al - - -

H

live!.....
- lein!.....

SOP. NOBLES & PEOPLE.
EDELLEUTE und VOLK.

ALTO.

TENOR.

BASS.

To thee the crown, The crown and throne all
Die Kron; die Macht. Des Lan - des Thron sei

To thee the crown, The crown and throne we
Die Kron; die Macht. Des Lan - des Thron sei

To thee the crown, The crown and throne all
Die Kron; die Macht. Des Lan - des Thron sei

To thee the crown, The crown and throne we
Die Kron; die Macht. Des Lan - des Thron sei

give,.....
dein,.....

Ha - rold, thou art our king, thou art,
Le - ben und Schwert for - tan, for - tan,

give,.....
dein,.....

Ha - rold, thou art our king, thou art,
Le - ben und Schwert for - tan, for - tan,

give,.....
dein,.....

Ha - rold, thou art our king, thou art,
Le - ben und Schwert for - tan, for - tan,

give,.....
dein,.....

Ha - rold, thou art our king,
Le - ben und Schwert for - tan,

sempre f

HAROLD.

Eng - - - land, for thee a -
 Eng - - - land, ich leb' für

thou art our king, Long may'st, long
 Nur dir wir weih'n, Nur dir..... nur

thou art our king, Long may'st, long
 Nur dir wir weih'n, Nur dir, nur

thou art our king, Long may'st, long
 Nur dir wir weih'n, Nur dir..... nur

thou art our king, Long may'st, long
 Nur dir wir weih'n, Nur dir, nur

H lone I live!
 dich al - lein!

may'st thou live!
 dir wir weih'n!

may'st thou live!
 dir wir weih'n!

may'st thou live!
 dir wir weih'n!

may'st thou live!
 dir wir weih'n!

MALET. REC.

Allegro deciso. (♩ = 120.)

Is this thy answer? Then here I throw the gauntlet
 Ist das die Antwort? Den Feh - de Hand - schuh werf' ich

REC.

down, And claim for Nor - - man - dy the
 hin, Für Wil - - helm for - - dre ich den

HAROLD. (taking up the gauntlet.)
 (hebt den Handschuh auf.)

crowns! Go, tell the
 Thron! Geh, sag dem

mf

mf

marcato

Duke what thou hast seen. I am his
 Her - zog was du sahst. Ich bin sein

mf

H *cresc.*

toy, his dupe no more! Say I give
Spiel, sein Narr nicht mehr! Um sei - ne

H *f*

back..... his daughter's troth, Say I renounce and
Toch - ter werb' ich nicht; Sag, ich ver - leug - ne

H

hate my oath Be - cause I love..... my coun - try
mei - nen Eid, Ich lieb' mein Land,..... mein Eng - land

H MALET. *f*

more! I go,
mehr! Ich geh,

mf *sempre a tempo*

M
 but ere the au - tumn leaves shall fall,.....
 doch eh' des Herb - stes Laub noch fällt,.....

mf

M
 Duke Wil - liam's host..... will be on Eng - lish
 Steht Wil - helms Heer..... zum Kampf auf Eng - lands

f

M
 soil To claim the crown.....
 Strand, Um sei - nen Thron,.....

M
 thou dost this day..... u -
 den heu - te du..... ihm

W (goes off) (geht ab.) rall. - -

M

- surp.
raubst.

f

rall-

HAROLD. **Maestoso.** (♩ = 60)

f *marcato*

To thee my sword! My sword and life I
Will dir mein Schwert, Mein Schwert und Le - ben

- - *entando*

H

give;..... Eng - land, for thee a - lone Hence - forth I
weihn;..... Eng - land, für dich, for - tan, Leb' ich al -

H

live!..... To thee my sword! My sword and life I
- lein!..... Will dir mein Schwert, Mein Schwert und Le - ben

H
 give;..... Eng - land, for thee a - lone, a - lone.....
 weihn,..... Eng - land, für dich, for - tan, ich leb'.....

sempre f

H
rall. **X Pochissimo piu sostenuto.** (♩ = 112.)
 I live!
 at - lein!

STIGAND. *ff* *molto marcato*

NOBLES & PEOPLE. To thee the crown, The
 EDELLEUTE und VOLK. Die Kron', die Macht, Des

SOP. *ff* *molto marcato*
 To thee the crown, The
 Die Kron', die Macht, Des

ALT. *ff* *molto marcato*
 To thee the crown, The
 Die Kron', die Macht, Des

TEN. *ff* *molto marcato*
 To thee the crown, The
 Die Kron', die Macht, Des

BASS. *ff* *molto marcato*
 To thee the crown, The
 Die Kron', die Macht, Des

X Pochissimo piu sostenuto. (♩ = 56)
ff

H

S

crown and throne we give,..... Ha - rold, thou art our King, Long
Lan - des Thron sei dein;..... Le - ben und Schwert, for - tan, Nur

crown and throne we give,..... Ha - rold, thou art our King, Long
Lan - des Thron sei dein;..... Le - ben und Schwert, for - tan, Nur

crown and throne we give,..... Ha - rold, thou art our King, Long
Lan - des Thron sei dein;..... Le - ben und Schwert, for - tan, Nur

crown and throne we give,..... Ha - rold, thou art our King, Long
Lan - des Thron sei dein;..... Le - ben und Schwert, for - tan, Nur

crown and throne we give,..... Ha - rold, thou art our King, Long
Lan - des Thron sei dein;..... Le - ben und Schwert, for - tan, Nur

ff

H Eng - land, to
Eng - land, für

S crown, The crown and throne we give;..... Ha - rold, thou
Macht, Des Lan - des Thron sei dein;..... Le - ben, und

crown, The crown and throne all give;..... Ha - rold, thou
Macht, Des Lan - des Thron sei dein;..... Le - ben, und

crown, The crown and throne we give;..... Ha - rold, thou
Macht, Des Lan - des Thron sei dein;..... Le - ben, und

crown, The crown and throne all give;..... Ha - rold, thou
Macht, Des Lan - des Thron sei dein;..... Le - ben, und

crown, The crown and throne we give;..... Ha - rold, thou
Macht, Des Lan - des Thron sei dein;..... Le - ben, und

sempre ff

H

thee I..... give my life, my life.....
 dich leb' ich al - lein, leb' ich.....

S

art our King, thou art our
 Schwert, for - tan, Nur dir wir

art our King, thou art, art our
 Schwert, for - tan, for - tan, Nur dir wir

art our King, thou art our
 Schwert, for - tan, Nur dir wir

art our King, thou art, art our
 Schwert, for - tan, for - tan, Nur dir wir

art our King, thou art our
 Schwert, for - tan, Nur dir wir

H *ff non affrettando*

..... and sword I..... give,..... For thee a - lone, O
 leb' ich al - - lein..... Für dich, for - tan, O

S King, Long may'st thou live,..... thou art our King, Long
 weihn, Nur dir wir weihn,..... Die Kron'. die Macht, O

ff non affrettando

King, Long may'st thou live,..... thou art our King, Long
 weihn, Nur dir wir weihn,..... Die Kron'. die Macht, O

ff

King, Long may'st thou live,..... thou art our King, Long
 weihn, Nur dir wir weihn,..... Die Kron', die Macht, O

ff

King, Long may'st thou live,..... thou art our King, Long
 weihn, Nur dir wir weihn,..... Die Kron', die Macht. O

ff

King, Long may'st thou live,..... thou art our King, Long
 weihn, Nur dir wir weihn,..... Die Kron', die Macht, O

f non affrettando

EDITH, *poco slentando*

Oh, Heav'n,..... grant him thy
 O Gott,..... ver - leih' ihm

poco rit. *ff*

Eng - land, hence forth I live!.....
 Eng - land, ich leb' al - - lein!.....

poco rit. *ff*

may'st thou, long may'st thou live!.....
 Kö - nig, sei dein, sei dein!.....

poco rit. *ff*

may'st thou, long may'st thou live!.....
 Kö - nig, sei dein, sei dein!.....

poco rit. *ff*

may'st thou, long may'st thou live!.....
 Kö - nig, sei dein, sei dein!.....

poco rit. *ff*

may'st thou, long may'st thou live!.....
 Kö - nig, sei dein, sei dein!.....

poco rit. *ff*

may'st thou, long may'st thou live!.....
 Kö - nig, sei dein, sei dein!.....

poco rit. *ff* *f* *poco slentando*

rall. **Doppio movimento.** (♩ = 120) (The Men unsheath their
(Die Edelleute ziehen ihre

bless - ing, And pi - - ty me!
Se - gen, Er - barm' dich mein!

(The ♩ rather quicker than the preceding
(Die ♩ eher schneller als die vorhergehende ♩)

p *rall.* *f* *ff*

swords and raise them in homage to Harold. Banners are unfurled.)
Schwerter und halten sie empor, als Zeichen der Huldigung für Harold. Fahnen wehen.)

sempre ff

(The Curtain falls.)
(Der Vorhang fällt.)

fff

fff

End of Act 3.
Ende des 3ten Akts

ACT 4.

Scene 1.

A room in a Nunnery. In one corner, a few wooden steps ascend to a turret-shaped recess, the windows of which overlook the Plains of Hastings. It is very early dawn, but darkness still prevails.

Ein Zimmer in einem Nonnenkloster. In einer Ecke führen einige Stufen zu einer turmartigen Nische, von deren Fenster man die Ebene von Hastings überblickt. Morgendämmerung aber Dunkelheit herrscht vor.

Allegro molto moderato. (♩ = 92)

PIANO.

mp poco marcato. *dim.* *pp*

Listesso tempo. (♩ = 92)

pp

(♩ = 92)

p

dim. *p*

pp *p*

pp

Molto piu presto. (♩ = 152)

First system of musical notation. The treble clef staff begins with a piano (*p*) dynamic and a *cresc.* marking. The bass clef staff features a melodic line with a slur and a fermata. The key signature has one flat (B-flat).

Second system of musical notation. Both staves continue with intricate rhythmic patterns. A *cresc.* marking is present in the bass clef staff. The key signature remains one flat.

Third system of musical notation, marked with a section letter 'A'. The treble clef staff starts with a forte (*f*) dynamic. The bass clef staff has a *ff* dynamic and an *accel.* marking. The key signature changes to two flats (B-flat and E-flat).

Fourth system of musical notation. The treble clef staff features a melodic line with a slur. The bass clef staff continues with a complex rhythmic accompaniment. The key signature remains two flats.

Fifth system of musical notation, marked with a tempo change to (♩ = 80). The treble clef staff begins with a mezzo-forte (*mf*) dynamic and a *marcato il Tema.* instruction. The bass clef staff has a forte (*f*) dynamic. The key signature remains two flats.



First system of musical notation. The right hand features a melodic line with triplet eighth notes and slurs. The left hand has a bass line with a dotted quarter note, a half note, and a long slur. The key signature is two flats and the time signature is 3/4. The text *il Tema sempre f* is written below the left hand. Dynamics *p* are marked at the beginning and end of the system.



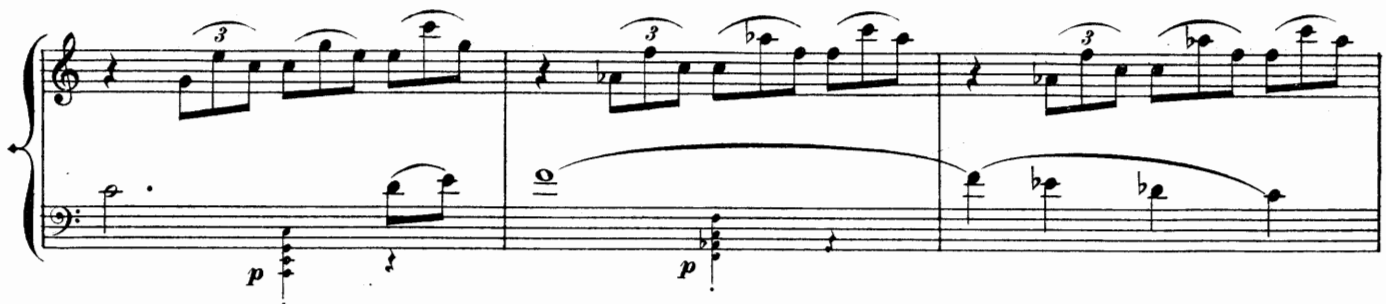
Second system of musical notation. The right hand continues with triplet eighth notes and slurs. The left hand features a long slur across the first two measures and a dotted quarter note in the third. Dynamics *p* is marked at the end of the system.



Third system of musical notation. The right hand continues with triplet eighth notes and slurs. The left hand has a bass line with a long slur. Dynamics *p* is marked at the end of the system.



Fourth system of musical notation. The right hand continues with triplet eighth notes and slurs. The left hand has a long slur across the first two measures and a quarter note in the third. Dynamics *p* is marked at the end of the system.



Fifth system of musical notation. The right hand continues with triplet eighth notes and slurs. The left hand has a bass line with a long slur. Dynamics *p* are marked at the beginning and end of the system.

First system of musical notation. Treble clef, key signature of two flats (B-flat, E-flat). The piece begins with a piano (*p*) dynamic. The right hand features a melodic line with a long slur. The left hand plays a rhythmic accompaniment of eighth notes, with some triplets indicated by a '3' and a bracket. A *cresc.* (crescendo) marking is placed above the right hand in the second measure.

Second system of musical notation. Treble clef, key signature of two flats. The right hand continues the melodic line. The left hand accompaniment remains. A mezzo-forte (*mf*) dynamic marking is placed above the right hand in the second measure.

Third system of musical notation. Treble clef, key signature of two flats. The right hand continues the melodic line. The left hand accompaniment remains. A *cresc.* marking is above the right hand in the first measure. A section marker **B** is placed above the right hand in the third measure. A forte (*f*) dynamic marking is placed above the right hand in the third measure.

Fourth system of musical notation. Treble clef, key signature of two sharps (F-sharp, C-sharp). The right hand features a complex, rapid melodic passage with many slurs. The left hand accompaniment consists of eighth notes.

Fifth system of musical notation. Treble clef, key signature of two sharps. The piece begins with a fortissimo (*ff*) dynamic. The right hand features a melodic line with a long slur. The left hand accompaniment consists of eighth notes. An *8* (octave) marking is placed above the right hand in the first measure.

8

f *dim.* *p*

This system contains the first four measures of the piece. The treble clef part begins with a dynamic marking of *f* and a breath mark (8) above the first measure. The music then gradually softens, indicated by *dim.*, and ends the system with a dynamic marking of *p*. The bass clef part features a steady eighth-note accompaniment.

p

This system contains measures 5 through 8. The treble clef part continues with chords and melodic fragments, marked with a dynamic of *p*. The bass clef part maintains its eighth-note accompaniment.

dim.

This system contains measures 9 through 12. The treble clef part features more complex chordal textures, with a dynamic marking of *dim.* appearing in the final measure. The bass clef part continues with the eighth-note accompaniment.

This system contains measures 13 through 16. The treble clef part has a long, sustained chordal passage in the final two measures. The bass clef part continues with the eighth-note accompaniment.

p

This system contains the final four measures (17-20) of the piece. The treble clef part features a melodic line with a dynamic marking of *p*. The bass clef part concludes with the eighth-note accompaniment.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, while the bass clef provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. The treble clef continues the melodic line. The bass clef features a prominent sustained chord in the left hand. The dynamic marking *dim.* is present in the first measure.

Third system of musical notation. The treble clef has a melodic line. The bass clef is mostly silent, with a few chords. A **C** time signature change is indicated above the treble clef. The dynamic marking *pp* is present in the first measure.

Fourth system of musical notation. The treble clef has a melodic line with some slurs. The bass clef has a few chords. The dynamic marking *rall.* is present in the final measure.

Molto meno mosso, quasi Andante. (♩ = 69)

Fifth system of musical notation. The treble clef has a melodic line with a triplet of eighth notes. The bass clef has a sustained chord. The dynamic marking *p* is present in the first measure.

dim. *p*

(The Curtain rises.) (Edith, in Nun's attire, is seated on a pallet.)
 (Der Vorhang geht auf.) (Edith, als Nonne gekleidet, sitzt auf einem Strohbett.)

p

EDITH. *p* *molto tranquillo*

No rest, no sleep!..... I
 Nicht Ruh', noch Schlaf!..... Zu

dim. *pp* *p*

E lift my hands in pray'r, I wres - tle with the past — in
 Gott mein Be - ten steigt, Ich ring - e mit dem was war, — um -

E

vain!
- sonst!

His im - age fills the
Sein Bild mich stets um -

p

E

cresc *senza affrettare*

air, And holds me down when I would rise to Heav'n.
- schwebt, Hält mich ge - bannt, wenn ich möcht' him - mel - wärts.

Des - pair.....
Ver - zweif -

D

f

mf

f

p

E

..... fills all my soul,.....
- lung füllt mein Herz.....

I sink with sor - row's weight; No
Ich sin - ke sor - gen - voll; Er -

p

f

p

E

espress.

mer - cy sheds it light..... On my sad heart!
- bar - men lin - dert nicht..... Mein lei - dend Herz!.....

p

p

Molto lento e tranquillo. (♩ = 50)

E

p

Give me Thy peace, O Lord, Show me Thy way,.....
 Gib Frieden mir..... O Gott! Weis' mir den Weg.....

E

p

..... O - pen the gates of Heav'n, give me Thy peace, O
 Öff - ne des Him - mels Thor, gib Frieden mir, O

E

mf *poco slentando* *p*

Lord, O - pen the gates of Hea - ven, Teach me.....
 Gott! Öff - ne des Him - mels Thor,..... Be - ten.....

E

rall.

teach me to pray!
 leh - re Du mich:

(She goes up to the window.)
 (Sie geht an's Fenster.)

a tempo *molto tranquillo*

E

E

L'istesso tempo. (♩ = 50) *p*

Al_rea_dy streaks of dawn..... light up the
 Schon bricht die Dämm'- rung an..... und es wird

E

sky..... *p* The day is
 Licht..... Der Tag ist

cresc. *p*

E near that will de_cide his fate,..... And that of Eng - land.
 nah, der die Ent - schei - dung bringt..... Für ihn und Eng - land.

p *pp*

E All yes - ter - day I watch'd the Nor - man
 Ja, ges - tern noch sah' ich des Fein - des

cresc.

E host, And saw it stretching far as eye could reach—
 Heer, Und un - ab - seh - bar war - en sei - ne Reih'n—

REC. *a piacere*

E My heart is fill'd with dread. My be -
 Mein Herz ist angst - er - füllt. Mein Ge -

a tempo *sf* *pp*

cresc. *mf*

E - lov - ed, England calls thee! Fight for Eng - land!
 - lieb - ter, Eng - land ruft dich! Strei - te für Eng - land!

p

(with ever increasing enthusiasm.)

(mit zunehmender Begeisterung.)

Poco piu vivo ma sempre sostenuto. (♩ = 72)

E Forth to bat - tle, my..... be -
 Auf! zum Kam - pfe. mein..... Ge -

mf

p

E - lov - ed! 'Tis thy coun - try bids thee
 - lieb - ter! Denn dein Land es heisst dich

dim.

E go;..... England calls thee, Eng - land
 geh'n,..... Eng - land ruft dich, Eng - land

mf

p

E
 needs thee, For - ward then, a - gainst..... the
 braucht dich, Vor - wärts 'gen den Feind..... zu

E
 foe..... Fort h to bat - tle,
 stehn..... Auf! zum Kam - pfe,

mf

sempre p

E
 my..... be - lov - ed, 'Tis thy coun - try bids..... thee go;
 mein..... Ge - lieb - ter, Denn dein Land es heisst..... dich geh'n;

E
 Fight for England, Live for England, All thou art, and e'er shall
 Kämpf' für England, Leb'..... für England, Kämpf' auf Le - - ben o - der

poco agitato *cresc.*

p poco agitato *cresc.*

F *a tempo*
f. espress.

E
 be;
 Tod;

All for Eng - land,
 Denk' an Eng - land,

mf

f a tempo

Red. * *Red.* *

E
 I am no - thing,
 nur an Eng - land,

For thy coun - try,
 An dein Land nur,

p

f

Red. * *Red.* * *Red.* *

E
 not for me,....
 nicht an mich,...

For thy coun - try,
 An dein Land nur,

mf *sempre accel.*

p *sempre accel.*

Red. *

E
 not for me, not for me, For thy glo - ry,
 nicht an mich, nicht an mich, Dei - nen Ruhm nur,

cresc.

cres - - - - - cen -

E *f* for thine ho - - - nour, *ff* Fight for
 dei - ne Eh - - - re, Kämpf' für

- do

E *f* Eng - land, for Eng - land, Fight and
 Eng - land, für Eng - land, Kämpf' und

mf *f*

E live, fight and live,..... For thy coun - - try,.....
 le - be, kämpf' und le - be, Für dein Land nur.....

f

E *f* *rall.*
 not for me!.....
 nicht für mich!.....

a tempo (♩ = 72.)

f *ff*

(She descends from the window and sinks, wearily, on her pallet.)
 (Sie steigt vom Fenster herab und sinkt ermattet auf ihr Strohbett.)

Piano accompaniment for the first section. It begins with a piano introduction marked *ff*. The music transitions to *sf* and then *p*. A triplet of eighth notes is indicated with a '3' above it.

Andante molto tranquillo.

SOP. *rall.*
 NUNS. (within.)
 ALTO. NONNEN. (hinter der Bühne.)

p Pa - ter nos - ter, qui in cae - lo
p Pa - ter nos - ter, qui in cae - lo

Piano vocal parts for Soprano and Alto. The Soprano part is marked *rall.* and *p*. The Alto part is also marked *p*. The lyrics are: "Pa - ter nos - ter, qui in cae - lo".

Andante molto tranquillo. (♩ = 54.)

dim. e rall. - - - - -
 ORG.

Piano accompaniment for the second section. It features a *dim. e rall.* marking and an *ORG.* (organ) part.

sempre p
 No - bis es re - fu - gi - um, Sis - te pe - des per te - ne - bras
sempre p
 No - bis es re - fu - gi - um, Sis - te pe - des per te - ne - bras

Vocal parts for the second section. Both Soprano and Alto parts are marked *sempre p*. The lyrics are: "No - bis es re - fu - gi - um, Sis - te pe - des per te - ne - bras".

Piano accompaniment for the second section. It features a piano introduction with a melodic line in the right hand and a bass line in the left hand.

EDITH.

G

Give me Thy peace, O Lord,.....
Gieb Frie - den mir,..... O Gott,.....

Vi - tae per ex - i - li - um.

Vi - tae per ex - i - li - um.

dim.

G

p ORCH.

E
give me Thy peace, O..... Lord!.....
gieb Frie - den mir,..... O..... Gott!.....

pp

Pa - ter nos - ter, qui in

pp

Pa - ter nos - ter, qui in

ORG.

pp

pp

(She gradually falls asleep.)
(Sie schläft allmählich ein.)

E

cœ - lo No - bis es re - fu - gi - um, Sis - te pe - des

cœ - lo No - bis es re - fu - gi - um, Sis - te pe - des

sempre *pp*

sempre *pp*

sempre *pp*

per te - ne - bras Vi - tæ per ex - i - li - um.....

per te - ne - bras Vi - tæ per ex - i - li - um.....

ORCH.

pp

sempre *pp*

(A vision of Harold's tent appears, lighted by torches. Harold and his Knights are carousing.)

(Plötzliche Erscheinung von Harold's Zelt, von Fackeln erleuchtet. Harold und seine Ritter zechen.)

Non troppo vivace e molto deciso. (♩. = 92.)

pp

pp

HAROLD.

mf marcato

Fill the cup, fill the cup, Drink a toast be - fore we se - ver;
 Trin - ket zu, trin - ket zu, Trinkt ein Wohl noch vor dem Schei - den;

mf

HARP. (Behind the Scenes.)
HARFE. (Hinter der Bühne.)

H *mf*

Blade and Bow, men of mine, Trustiest friends are
 Schwert und Pfeil, Recken mein, All - ge - treu, die

KNIGHTS.

TEN. RITTER.

Drink a toast be - fore we se - ver;
 Trinkt ein Wohl noch vor dem Schei - den;

BASS. *mf*

Drink a toast be - fore we se - ver;
 Trinkt ein Wohl noch vor dem Schei - den;

H they for e - ver. *f*
 mit uns strei - ten. 'Tis with them,.....
 All - ge - treu,.....

mf Trustiest friends are they for e - ver.
 All - ge - treu, die mit uns strei - ten.

mf Trustiest friends are they for e - ver.
 All - ge - treu, die mit uns strei - ten.

H with them we take the field,
 hin - aus zur Hel - den - schlacht,

f 'Tis with them..... we make the
 All - ge - treu,..... hin sei..... des

f 'Tis with them..... we make the
 All - ge - treu,..... hin sei..... des

H

Drink..... to these then, drink with
 Ei - - nen Trunk noch, Rek - - ken

foe - - man yield.....
 Fein - - des Macht.....

foe - - man yield.....
 Fein - - des Macht.....

H

me, Blade and Bow and Vic - - to - ry!.....
 mein, Schlach - ten - glück wird un - - ser sein!.....

TEN. **KNIGHTS.
 RITTER.**

Drink..... to these then, drink with me,..... Blade and
 Ei - - nen Trunk noch. Freun - de mein,..... Schlach - ten -

BASS. *f*

Drink..... to these then, drink with me,..... Blade and
 Ei - - nen Trunk noch, Freun - de mein,..... Schlach - ten -

Bow and Vic to ry!
 - glück wird un - - - - - to - ry!
 - ser sein!

Bow and Vic to ry!
 - glück wird un - - - - - to - ry!
 - ser sein!

H

H *f* ORCHESTRA. *p*

HAROLD. *p*

Fill a.. gain, fill a.. gain,
 Trin - ket zu, noch ein - mal,

dim.

(The Vision fades.)
 (Die Erscheinung verschwindet.)

H

Drink to Love that guards us e - ver,
 Trinkt der Lieb, die uns be - hü - tet,

KNIGHTS.
 RITTER.

p

Drink to Love that guards us e - ver,
 Trinkt der Lieb, die uns be - hü - tet,

p

Drink to Love that guards us e.. ver,
 Trinkt der Lieb, die uns be - hü - tet,

p **HARP.** *p*

p dim.

H

Drink to Love.
Trinkt der Lieb:

pp

pp ORCH.

R. H.

sempre pp

(Another Vision of the Plains of Hastings appears. The Saxon forces pass on their
(Eine andere Erscheinung der Ebene von Hastings. Die sächsischen Streitkräfte

pp

way to battle. Knights, Soldiers, Banner-bearers, etc. Gray and misty dawn.)
ziehen vorüber auf ihrem Weg zur Schlacht. Ritter, Krieger, Fahnenträger etc. Graue und neblige Morgendämmerung.)

pp

p

poco cresc.

First system of musical notation, featuring a treble and bass clef. The music includes a melodic line in the treble and a supporting bass line. A dynamic marking of *mf* is present.

Second system of musical notation, continuing the piece. It features a treble and bass clef. A *cresc.* marking is in the treble, and a *f* marking is in the bass.

Third system of musical notation, featuring a treble and bass clef. The music is marked *ff sempre poco animato*.

Fourth system of musical notation, featuring a treble and bass clef. A section marked with a 'J' and the number '8' begins. The music is marked *sempre ff*.

(Harold appears on horse back Edith starts up from her sleep. The Vision fades rapidly.)
 (Harold erscheint zu Pferd. Edith fährt aus ihrem Schlafe auf. Die Erscheinung verschwindet schnell.)

Fifth system of musical notation, featuring a treble and bass clef. The music is marked *ff a tempo p*.

EDITH.

mf Harold! Harold! O God of
Harold! Harold! O Gott der

poco rit. **Poco più vivo.** (♩ = 100)
battles, spare him! For Eng-land spare..... him!
Schlachten, schütts' ihn! Für Eng-land schütts'..... ihn!

(She rushes again to the window. The stage is obscured by clouds.)
(Sie geht wieder aufs Fenster zu. Wolken verdunkeln die Bühne.)

THE BATTLE. DIE SCHLACHT.

Molto Allegro e con fuoco. (♩ = 144)

(Trumpets behind
Trompeten hinter)

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The music begins with a fortissimo (ff) dynamic. The upper staff features a series of chords and some melodic fragments, while the lower staff has a rhythmic accompaniment of eighth notes. A piano (p) dynamic marking appears at the end of the system.

(the Scenes.)
(der Bühne.)

The second system of musical notation continues the piece. It features two staves. The upper staff has a melodic line with some slurs and accents. The lower staff continues the rhythmic accompaniment. A fortissimo (f) dynamic marking is present in the upper staff.

The third system of musical notation shows the continuation of the piece. The upper staff has a melodic line with a triplet of eighth notes. The lower staff continues the rhythmic accompaniment. A piano (p) dynamic marking is present.

The fourth system of musical notation continues the piece. The upper staff has a melodic line with a triplet of eighth notes. The lower staff continues the rhythmic accompaniment.

The fifth system of musical notation concludes the piece. The upper staff has a melodic line with a triplet of eighth notes. The lower staff continues the rhythmic accompaniment. A crescendo (cresc.) dynamic marking is present.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with several slurs and a fermata. The lower staff is in bass clef and features a rhythmic accompaniment with eighth notes and rests. A dynamic marking of *f* is present in the second measure.

K

The second system is marked with a large 'K' in the upper left. It features two staves with a complex texture of chords and arpeggiated figures. The dynamic marking *ff* is placed in the first measure. The system concludes with a fermata over a chord in the upper staff.

(Behind the Scenes.)
(Hinter der Bühne.)

The third system continues the piece with two staves. The upper staff has a melodic line with slurs and accents, while the lower staff provides a steady accompaniment. A dynamic marking of *p* is located in the first measure.

The fourth system shows two staves with a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. A dynamic marking of *p* is placed in the first measure.

The fifth system consists of two staves. The upper staff has a melodic line with a triplet of eighth notes in the second measure. The lower staff continues the accompaniment with eighth notes.

The musical score is arranged in five systems, each consisting of a piano part (left hand) and a violin part (right hand). The key signature is B-flat major (two flats). The piano part features a consistent eighth-note accompaniment in the left hand. The violin part contains the main melodic line, which includes several triplet figures and dynamic markings. The first system shows the beginning of the piece with a triplet in the first measure. The second system includes the marking *cresc.* and a fortissimo *f* dynamic. The third system features a complex melodic passage with many sixteenth notes. The fourth system includes the marking *sempre f* and a fermata over a measure. The fifth system concludes the piece with a final triplet figure.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with several accents (marked 'A') and slurs. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines.

The second system continues the piece. It features a piano (*p*) dynamic marking and a *L* (Lento) tempo marking. The upper staff has a melodic line with slurs, while the lower staff has a rhythmic accompaniment.

The third system shows a crescendo (*cresc.*) leading to a mezzo-forte (*mf*) dynamic. Both staves feature more active rhythmic patterns, with the upper staff having many slurs and the lower staff having a consistent accompaniment.

The fourth system continues with a crescendo (*cresc.*) dynamic. The upper staff has a melodic line with many slurs, and the lower staff has a rhythmic accompaniment.

The fifth system features a forte (*f*) dynamic. The upper staff has a melodic line with many slurs, and the lower staff has a rhythmic accompaniment with some chordal textures.

This musical score is for a piece titled "Haroid" (N. 10176). It is written for piano and consists of six systems of music. The key signature is B-flat major (two flats). The first system shows a continuous sixteenth-note melody in the right hand and a bass line in the left hand. The second system features a *ff* (fortissimo) dynamic marking and includes a triplet of sixteenth notes in the right hand. The third system contains a triplet of sixteenth notes in the right hand and a triplet of eighth notes in the left hand. The fourth system continues the sixteenth-note melody in the right hand. The fifth system is marked with a *fff* (fortississimo) dynamic and includes the instruction *sempre accel* (always accelerating). The sixth system concludes the piece with a final chord in the right hand and a bass line in the left hand.

- le - - ran - - do

ff *sf* *p*

Molto moderato quasi Andante. (♩ = 66.)

pp *lunga* *pp* *pp* *p ma poco marcato*

pp *p*

pp *p* *M*

Scene 2.

The clouds disperse, disclosing the Field of Hastings, the night after the Battle. In the centre, a hillock, on which lie the body of the King and others. The Royal standard, of which the pole is broken, half remaining in the socket, lies by the King. Monks and Nuns, some carrying torches, are wandering among the groups of fallen men. The moon is obscured by clouds.

Die Wolken zerstreuen sich und eröffnen den Blick auf das Feld bei Hastings, die Nacht nach der Schlacht. Im Mittelpunkt ist ein kleiner Hügel, auf welchem die Leichen des Königs und Anderer liegen. Die königliche Standarte, mit zerbrochener Stange, liegt neben dem König. Mönche und Nonnen, von denen Einige Fackeln tragen, gehen zwischen den Gruppen der Gefallenen umher. Wolken verdunkeln den Mond.

Piano introduction for Scene 2. The score is in a minor key and 3/4 time. It begins with a treble clef staff containing a series of chords and a melodic line. The bass clef staff provides harmonic support with chords and a bass line. Dynamics include *pp* (pianissimo) and *p* (piano). There are some markings like *8* and **.* in the bass staff.

BASSI I.

MONKS.
BASSI II. MÖNCHEN.

pp

Re - qui - em æ - ter - nam

pp

Re - qui - em æ - ter - nam

Piano accompaniment for the first vocal entry. The treble clef staff has a melodic line with some slurs. The bass clef staff has a bass line with chords. Dynamics include *pp* (pianissimo).

pp

Do - na e - is, Do - mi - ne:

et lux per -

pp

Do - na e - is, Do - mi - ne:

et lux per -

(In the distance.)
(In der Ferne.)

Piano accompaniment for the second vocal entry. The treble clef staff has a melodic line with some slurs. The bass clef staff has a bass line with chords. Dynamics include *p* (piano) and *pp* (pianissimo).

(Edith enters.)
(Edith tritt ein.)

- pe - tu - a lu - ce - at e - - - is.

- pe - tu - a lu - ce - at e - - - is.

pp

EDITH. *p* *pp* *p*

Ha - rold! Ha - rold! No an - swer.
Ha - rold! Ha - rold! Keine Ant - wort.

pp

E

p *pp*

Ha - rold! where art
Ha - rold! wo bist

BASSI I & II. MONKS. MÜNCHEN.

pp

Re - qui - em æ - ter - nam do - na e - is, Do - mi - ne.

pp *pp*

(To some of the Nuns and Monks.)
(Zu einigen der Nonnen und Mönche.)

E

thou? Help me to find him. May - be he lives!
du? Helft mir ihn suchen. Kann sein, er lebt!

REC. p *p REC.*

p *REC.* *pp* *REC.*

a tempo

E

Help me to find the King, I say, Help me to find him!
Helft mir, ich bitte euch, ich bitte, Helft mir ihn suchen!

cresc. ed accel.

a tempo *accel.*

pp *mf*

Poco più vivo. (♩ = 100.)

N

con fervore

E

O God..... in Heav'n,..... in - cline thine ear,..... Have
O Gott..... im Him - mel, O neig' dein Ohr,..... Er -

f

(She sinks to the ground.)
(Sie sinkt zu Boden.)

E

mer - cy, show me where he lies!.....
- barm' dich, zeig' mir wo er liegt!.....

dim. *p* *ff*

3

Come I^a

SOP. SOME OF THE NUNS. (raising her.)
EINIGE DER NONNEN. (sie aufrichtend.)

p Come a - way..... Be pa - tient till the
Kom - me weg..... Ge - duld nur bis es

ALTO.

p Come a - way,..... come a - way..... Be pa - tient till the
Kom - me weg,..... kom - me weg..... Ge - duld nur bis es

SOME OF THE MONKS.
BASSI. EINIGE DER MÜNCHEN.

p Come a - way..... Be pa - tient till the
Kom - me weg..... Ge - duld nur bis es

Come I^a (♩ = 66.)

p

dawn.
tagt.

dawn.
tagt.

dawn.
tagt.

pp

p

(As they are leading her off, the moon, breaking through the clouds, falls on the body of Harold.)
 (Während man sie wegführt, bricht der Mond durch die Wolken und wirft sein Licht auf Harold's Leiche.)

SOP. *pp* (Spoken.)
pp (Gesprochen.)
 ALTO. SOME OF THE NUNS & MONKS.
 EINIGE DER NONNEN und MÖNCHHE.
 TENOR. *pp* (Spoken.)
pp (Gesprochen.)
 BASS. *pp* (Spoken.)
pp (Gesprochen.)
 The King!
 Der Kö - nig!

non affrettare
pp
pp

(Edith rushes up to where Harold lies.)
 (Edith stürzt auf die Stelle zu wo Harold liegt.)
 (The Nuns and Monks kneel.)
 (Die Nonnen und Mönche knien nieder.)

molto lungo
pp

EDITH. REC. *p*
 Harold! 'tis I! Speak to me! Speak..... to me!
 Ha-roid! ich bin's! Sprich zu mir! Sprich..... zu mir!

REC.

O a tempo (♩ = 66.)

p *pp*

EDITH. REC.

p *a tempo* *mf*

Wake, Ha-roid! Wake! 'tis E - dith calls thee!
 Ha-roid! Ha - rold! Wach' auf! es ruft dich E - dith!

REC. *pp* *pp*

E *p* REC. *quasi p*

He an - sers not! He
 Ant - wor - te mir! Ant -

pp REC. *p* *a tempo*

(With a cry of anguish.)
(Mit einem Angstschrei.)

E *parlante* *f* REC.

an - sers not! Ha - rold is dead!
 - wor - te mir! Ha - rold ist tot!

accel. *mf* *f* REC. *accel.* *f*

ff, *molto espressivo* *poco accel.* *rall.* *p*

E
 God, let me too find rest With him,..... and
 Gott, gieb mir ew' - ge Ruh' Mit ihm,..... und

a tempo
ff *poco accel.* *p*

For alternative ending to the Opera see Appendix.

Für alternativen Schluss der Oper siehe Anhang.

(She falls prostrate over his body.)
 (Sie fällt vernichtet auf seine Leiche.)

(The Norman trumpeters enter, followed by Knights, Soldiers, etc.; lastly
 (Die normännischen Trompeter erscheinen, von Rittern, Kriegsleuten, etc.

E
 Thee!
 Dir!

Molto vivace. (♩ = 138.)

(Trumpets on the Stage.)
 (Trompeten auf der Bühne.)

pp *f*

Duke William and Malet.)
 gefolgt; zuletzt Herzog Wilhelm und Malet.)

f

p *3*

cresc. *cresc.* **P** *f*

The first system consists of three staves. The top staff is a vocal line with a treble clef, containing several measures of music with a fermata over the final note. The middle and bottom staves are piano accompaniment, with a grand staff (treble and bass clefs) showing a complex rhythmic pattern of eighth and sixteenth notes.

Poco meno mosso.

MALET.

Wil - liam of Nor - man - dy,
 Wil - helm der Nor - man - die,

The second system continues the musical piece. It features a vocal line (top staff) and piano accompaniment (middle and bottom staves). The piano part includes dynamic markings such as *ff* and *f*. The vocal line has a fermata over the first two notes. The piano accompaniment consists of rhythmic patterns in both hands.

Vivace come I^a (♩ = 138.)

quasi a tempo

The third system includes a vocal line (top staff) and piano accompaniment (middle and bottom staves). The vocal line has lyrics in both English and German. The piano accompaniment features a prominent triplet figure in the right hand, marked with a *f* dynamic. The tempo marking *quasi a tempo* is indicated above the vocal line.

be - hold thy foe;
 sich' dei - nen Feind;

He
 Er

M

died as he - roes die, up - on the field, Fight - ing for
 starb den Hel - den Tod, in blut' - ger Schlacht, Käm - pfend für

DUKE WILLIAM. HERZOG W.
quasi REC.

M

Eng - land and the Sax - - - on weal. Let sol - diers
 Eng - land und der Sach - - - sen Wohl. Gebt ihm Ge -

D

bear him to a sol - - - dier's grave. 0
 - leit zu ei - nes Krie - - - gers Grab. 0

poco rall.

Molto moderato. (♩ = 88.)

espressivo

D

Eng - land, mine at last! I hold..... thee in my
 Eng - land. end - lich mein! Du bist..... in mei - ner

p *cresc.* *f* *p*

D
 grasp! The goal is won! The task is done! To me to give to
 Hand! Das Ziel er-reicht! Die That voll-bracht! Und England's Na-me,

sempre f

D
 Eng-land's name..... The stamp..... of ev-er-last-ing
 Eng-land's Ruhm,..... Sei mir..... das höch-ste Hei- - - lig -

Molto vivace come I^a (♩ = 138.) *ben marcato* *f* *p* *p* *f*

D
 fame! In-va-der nev- - er -
 - tum! Kein Sie-ger tret'..... an's

D
 - more Shall reach,... shall reach..... thy rock-y shore A - cross the
 Land, Kein Sie-ger er-rei - - che dei-nen Strand, Gott ist mit

Q

sea.
dir.
MALET.

ben marcato
ff

The na - tions of the world..... Shall
Kein Feind dir wi - der - steht,..... Wo

TENOR.

ben marcato
ff

NORMAN KNIGHTS & SOLDIERS. The na - tions of the world..... Shall
Kein Feind dir wi - der - steht,..... Wo
NORMÄNNISCHE RITTER
und KRIEGSLEUTE.

BASS.

ben marcato
ff

The na - tions of the world..... Shall
Kein Feind dir wi - der - steht,..... Wo

D

M

fear thy flag,..... shall fear..... thy
dei - ne Flag - ge. wo dei - ne

fear thy flag,..... shall fear..... thy
dei - ne Flag - ge, wo dei - ne

fear thy flag,..... shall fear..... thy
dei - ne Flag - ge. wo dei - ne

f \wedge \wedge

D

M

flag un - furl'd, Thy pa - - - no - ply;
Flag - ge wecht,..... Dein Pa - nier;

f \wedge \wedge

D

M

flag un - furl'd, Thy pa - - - no - ply;
Flag - ge wecht,..... Dein Pa - nier;

f \wedge \wedge

D

M

flag un - furl'd, Thy pa - - - no - ply;
Flag - ge wecht,..... Dein Pa - nier;

f \wedge \wedge

D

M

wave it, mine..... to wave..... it; Nought shall brave it Till the
we - he! Stolz..... sie we - he! Sie be - ste - he Stets ge -

f \wedge \wedge

D

M

f \wedge \wedge

D

M

f \wedge \wedge

D

M

f \wedge \wedge

D

M

f \wedge \wedge

D

M

f \wedge \wedge

D

M

f \wedge \wedge

D

M

f \wedge \wedge

D

M

f *poco rit.*

D world be - fore it bend, Till the com - ing a - - - ges
 - eh - ret weit und breit, Bis ans En - de al - - - ler

M

f poco rit.

R *a tempo* (The Standard-bearer takes the broken pole from the socket and plants Duke Williams's standard.
 (Der Fahnenträger zieht die gebrochene Fahnen-Stange aus dem Boden und pflanzt die Standarte

D end.
Zeit.

M *ff marcato*

TEN. *ff marcato*

BASS. *ff marcato*

Thine to wave it, thine..... to
 Stolz sie we - he! Stolz..... sie

Thine to wave it, thine..... to
 Stolz sie we - he! Stolz..... sie

Thine to wave it, thine..... to
 Stolz sie we - he! Stolz..... sie

R *a tempo*

ff

The Nuns and Monks remain kneeling round the body of Harold.)

Wilhelms auf. Die Nonnen und Mönche bleiben in knieender Stellung um Harolds Leiche.)

D

ff

Nought shall brave it Till the
Sie be - ste - he Stets ge -

M

wave..... it; Nought shall brave it Till the
we - he! Sie be - ste - he Stets ge -

wave..... it; Nought shall brave it Till the
we - he! Sie be - ste - he Stets ge -

wave..... it; Nought shall brave it Till the
we - he! Sie be - ste - he Stets ge -

D

ff

world be - fore it bend, Till the
- eh - ret, weit und breit, Bis an's

M

world be - fore it bend, Till the
- eh - ret, weit und breit, Bis an's

world be - fore it bend, Till the
- eh - ret, weit und breit, Bis an's

world be - fore it bend, Till the
- eh - ret, weit und breit, Bis an's

D

rit. *a tempo*

com - ing a - ges shall end.....
 En - de, an's En - de al - ler Zeit.....

M

rit. *a tempo*

com - ing a - ges shall end.....
 En - de, an's En - de al - ler Zeit.....

rit. *a tempo*

com - ing a - ges shall end.....
 En - de, an's En - de al - ler Zeit.....

rit. *a tempo*

com - ing a - ges shall end.....
 En - de, an's En - de al - ler Zeit.....

rit. *ff a tempo*

(The Curtain falls.)
 (Der Vorhang fällt.)

rit. *a tempo*

ff rit.

End of the Opera.
 Ende der Oper.

Appendix.

ANHANG.

Alternative ending to the Opera. (from 5th Bar on page 244.)
Alternativer Schluss der Oper. (vom 5^{ten} Taktan auf Seite 244.)

(She falls prostrate over his body.)
(Sie fällt vernichtet auf seine Leiche.)

EDITH.

Ancora piu lento. (♩ = 60)

Thee.
SOP. Dir.

ALT. NUNS & MONKS.
TEN. NONNEN und MÖNCHEN.

BASS.

pp

ALT. Re - - qui - em æ -

pp

Re - - qui - em æ -

pp

Re - - qui - em æ -

Ancora piu lento.

pp

pp

Red

*

TUTTI.

- ter - nam do - na e - - - i,

- ter - nam do - na e - - - i,

- ter - nam do - na e - - - i,

sempre pp

Red

*

Red

*

(The Curtain falls slowly.)
(Der Vorhang fällt langsam.)

Do - - - mi - - - ne!

Do - - - mi - - - ne!

Do - - - mi - - - ne!

pp *sempre* *rall* *al Fine.*

pp



