

ACT I.

INTRODUCTION.

Adagio.

PIANO.
♩ = 66.

legato.

R.H. L.H.

pp *calando.*

trem. pp

Ped.

First system of musical notation, featuring a treble and bass clef with various notes and rests.

Second system of musical notation, including a piano (*p*) dynamic marking and the instruction *crescendo senza accelerare.*

Third system of musical notation, showing complex rhythmic patterns and articulation marks.

Fourth system of musical notation, featuring a fortissimo (*ff*) dynamic marking, *largamente molto.*, and *sempre dim.*

Fifth system of musical notation, including a piano (*p*) dynamic marking and the instruction *dolce e tranquillo.*

Sixth system of musical notation, featuring piano (*p*) and forte (*f*) dynamic markings, and the instruction *ritard. lunga pausa.*

THE VINTAGE.

The Stage represents an orchard, with an open landscape of sunlit vineyards and gentle hills in the background. To the right the battlemented walls of a medieval castle are seen at a little distance. Excited groups of retainers, serving-maids, &c., are moving to and fro. They look and point towards the castle yard.

CHORUS.

Allegro ben marcato. ♩ = 96.

p *pp* *p* *p* *mf* (*Curtain rises.*) *p*

SOPRANO.

ALTO.

TENOR. *mf*

BASS.

Be -

See, see, he de - scends from his steed, a high stepping pal - frey,

See,

mf Be - hold! he de - scends from his steed, he de - scends, see,

mf - hold! he de - scends from his steed, he de - scends, he de - scends . . from his steed, see,

mf see, he de - scends from his steed, . . be - hold! he de - scends from his steed, see,

see, see, he de - scends . . from his steed, . . see, see, see,

Sves

A
mf Up-right and tall he . . stands a no - - ble, no - ble knight, and a bold,

Up-right and tall he . . stands a no - - ble, no - ble knight, and a bold

A

see! . . . His dou-blet and cloak are made of sa - mite . . . fair, . . .

see! . . . His dou-blet and cloak are made of sa - mite fair, . . .

fz *p* *fz*

And a silk - en hood . . . is loose - ly . . . set . . . on his flow - ing . . .

And a silk - en hood . . . is loose - ly set on his flow - ing

p *p*

hair; . . . His lute . . .

hair; . . . His

A page . . . bears his helm . . . and sword, his lute . . .

A page bears his helm . . . and sword, his lute . . .

f *f* *f*

. . . an-oth-er car-ries. lute an-oth-er car-ries. Lo! he is strid-ing this way,
 an-oth-er car-ries. Lo! he is strid-ing this way, . . . he comes, he
 . . . an-oth-er car-ries. Lo! lo! he is strid-ing this way, he comes, he
 let us meet him, He comes, he comes, He is strid-ing this
 let us meet him, He comes, he comes, he
 comes, let us meet him, He comes, he comes, He is strid-ing this
 comes, let us meet him, He comes, he comes, he comes, he
 way, he is strid-ing this way, he comes, let us meet him.
 comes, he is strid-ing this way, he comes, . . . he comes, let us meet him.
 way, he is strid-ing this way, see! he comes, he comes, let us meet him.
 comes, he is strid-ing this way, he comes, he comes, let us meet him.

B

he tar-ries, *mf* Strok - ing the neck of his steed and
 he tar-ries, *mf* Strok - ing the neck . . .

p

mf His mien . . . is gen - tle, his
 His *mf*
 loos - en - ing its sad - dle - girth.
 of his steed and *dim.* *p* loos - en - ing its sad - dle - girth.

f *p*

bear - ing be - to - - kens a no - - ble birth, a . . . no - - ble
 mien . . . is gen - tle, his bear - ing be - to - kens a no - - ble

birth ;
birth ;
Per - chance . . . he has come with our knights . . . to break . . . in the
Per - chance . . . he has come with our



p

This system contains the first two systems of music. It features three vocal staves and a piano accompaniment. The lyrics are: "birth ;", "birth ;", "Per - chance . . . he has come with our knights . . . to break . . . in the", and "Per - chance . . . he has come with our". The piano part begins with a *p* dynamic.

Let us meet him, let us
Let us meet, let us'
lists a lance ; . . . He comes, let us meet him, he comes, let us
knights . . . to break . . . in the lists a lance ; Let us meet him,
Sra.
Ped. *
mf *cres.* *marcato.*



This system contains the third and fourth systems of music. The lyrics continue: "Let us meet him, let us", "Let us meet, let us'", "lists a lance ; . . . He comes, let us meet him, he comes, let us", "knights . . . to break . . . in the lists a lance ; Let us meet him,", "Sra.", and "Ped. *". The piano part includes markings for *mf*, *cres.*, and *marcato.*

meet him, he comes, . . . he comes . . .
meet him, he comes, . . . he comes . . .
meet him, he comes, . . . he comes . . .
he comes, . . . he comes . . .
Sra.
f *ff* *A* *A* *A* *A*



This system contains the fifth and sixth systems of music. The lyrics are: "meet him, he comes, . . . he comes . . .", "meet him, he comes, . . . he comes . . .", "meet him, he comes, . . . he comes . . .", "he comes, . . . he comes . . .", and "Sra.". The piano part features dynamics *f* and *ff*, and accents *A*. There are also markings for *2* and *4* in the piano part.

gay trou - ba - dour, he . . has come to glad - den our feast, he has

gay trou - ba - dour, he . . has come to glad - den our feast, he has

gay trou - ba - dour, he . . has come to glad - den our feast, he has

gay trou - ba - dour, he . . has come to glad - den our feast, he has

ff

come . . to . . glad - den our feast, to en - li - ven our dance, . .

come . . to glad - den our feast, he has come, . .

come . . to . . glad - den our feast, to en - li - ven our dance, . .

come . . to glad - den our feast, he has come, . .

mf *f* *mf* *f*

to . . glad - den our feast, to en - li - ven our dance, . . to . . glad - den our

to glad - den our feast, . . to glad - den our feast, to glad - den our

to . . glad - den our feast, to en - li - ven our dance, . . to . . glad - den our

to glad - den our feast. . . to glad - den our feast, to glad - den our

mf *p* *mf* *p* *cres.*

feast, he has come to . . glad - de our feast, . . to en -

feast, he has come to . . glad - den our feast, . . to en -

feast, he has come to . . glad - den our feast, . . to en -

feast, he has come to . . glad - den our feast, . . to en -

mf *mf* *f*

- li - ven our dance, . . . he has come, come to en - li - ven our dance.

- li - ven our dance, . . . he has come, come to en - li - ven our dance.

- li - ven our dance, . . . he has come, come to en - li - ven our dance.

- li - ven our dance, . . . he has come, come to en - li - ven our dance.

fz *ff*

f *mf* *mf molto marcato.*

Ped. *

p

(Enter from right Raimon and Robert, followed by knights and esquires. The crowd give

way and bow respectfully.)

COUNT RAIMON. RECIT.

Go, bid . . . the stran - ger knight . . .

Recit.

a tempo.

approach our court!

mf
a tempo.

Maestoso. ♩ = 92.

(Enter Guillem from right. A page carries his helmet and sword, another

8va.....

ff

his lute. Enter simultaneously from left, Margarida and Azalais with ladies and pages carrying their trains. As Margarida

tr

sees Guillem she gives a sudden start which is observed by Raimon.)

RAIMON (with dignified courtesy).
Moderato sostenuto.

mf

Be wel - come, wel - come to our midst, thou no - ble sing - er, To

Moderato sostenuto. ♩ = 80.

p

f *mf*

us a fount of hon - our is thy name, The he - ro's guerdon is thy song, . . the

f *mf*

bring - er Of beau - ty's wor - ship, of the cow - ard's shame. Be wel - come,

wel - come to our midst, thou no - ble sing - er!

MARGARIDA (in the same manner).
With - out thy migh - ty art, . . . our court - ly plea - sure

pp
Ped. *

Was but an i - dle show, an emp - ty dream. The po - et has . . . ap -

mf
p

peared, . . . the po - et has . . . ap - peared; . . . and lo! his pre - sence Has

cres. *dim.*
p *fp*

lit our laugh - ter with a sun - ray's gleam. . . . Be

AZALAIS (to Guillem). *mf*

RAIMON (to Guillem). *mf* Be wel - come,

ROBERT (to Guillem). *mf* Be wel - come, be

Be wel - come, . . . be

cres.

wel - come, be wel - - - - - come, To

wel - come, be wel - come, wel - come to our midst, thou no - ble sing - er, To

wel - come, be wel - come, wel - come to our midst, thou no - ble sing - er, To

wel - come, be wel - come, wel - come to our midst, thou no - ble sing - er, thou no - ble

CHORUS.

SOPRANO. *mf* Be wel - come, wel - come to our midst, thou no - ble sing - er, To

ALTO. *mf* Be wel - come to our midst, thou no - ble sing - er, To

TENOR. *mf* Be wel - come to our midst, thou no - ble sing - er, To

BASS. *mf* Be wel - come to our midst, thou no - ble sing - er, To us, to

Be wel - come to our midst, thou no - ble sing - er, thou no - ble

mf

us a fount of hon - - - our is thy name. . .

us a fount of hon - - - our is thy name. . .

us a fount of hon - - - our is thy name. . .

sing - er, To us a fount of hon - our is thy name.

us a fount of hon - our is thy name. The he - ro's guer - don is thy

us a fount of hon - our is thy name. The he - ro's guer - don is thy

us a fount of hon - our is thy name. The he - ro's guer - don is thy

sing - er, To us a fount of hon - our is thy name, The

song, . . the bring - er Of beau - ty's wor - ship, of the cow - ard's

song, . . the bring - er Of beau - ty's wor - ship, of the cow - ard's

song, . . the bring - er Of beau - ty's wor - ship, of the cow - ard's

he - ro's guer - don is thy song, . . the bring - er Of beau - ty's wor - ship, of the cow - ard's

thou no - ble, no - - ble sing - er,

Be wel - come, welcome to our midst, thou no - ble, no - ble sing - er,

Be wel - come, welcome to our midst, thou no - ble, no - ble sing - er,

Be wel - come, welcome to our midst, thou no - ble, no - ble sing - er, be . .

shame, Be wel - come, welcome to our midst, thou no - - ble sing - er, be

shame, Be wel - come, welcome to our midst, thou no - - ble sing - er, be

shame, Be wel - come, welcome to our midst, thou no - - ble sing - er, be

shame, Be wel - come, wel - come, welcome to our midst, thou no - - ble sing - er, be . .

Ped. * *cres.* *f* *Ped.* *

be wel - - - - - come.

be wel - - - - - come.

be wel - - - - - come.

wel - come, be wel - - - - - come.

wel - - come, be wel - - - - - come.

wel - - come, be wel - - - - - come.

wel - - - - - come, be wel - - - - - come.

ff *f* *Tranquillo.*

Ped.

E *Un poco più mosso.*
 GUILLEM.

To thank you for such wel - come on my way... What can I say? . . .

Un poco più mosso. ♩ = 84.

How find in words . . . for all that moves my heart A count - er -

sempre p

Ped.

sempre dolce.

part? . . . I call no cas - tie mine, no broad - en - ing

Ped. * *Ped.* *

mea - sure Of boun - teous fields, . . . Nor wine. . . nor ri - pen - ing

cres.

corn's a - bun - dant trea - - sure, My au - tumn yields, . . .

Ped. * *Ped.* * *Ped.* * *Ped.* * *L. II.*

mf A cloak, . . . a sword, . . . a hollow lute, a steed . . . Are all I

calando.

calando.

a tempo. need, . . . Take then the on - ly trea - sure that be - longs To me, . . .

p a tempo. *p*

Ped. *

f *calando.* *a tempo.* (signs of admiration amongst the crowd.)

my songs, . . . my . . . songs.

mf *f* *fz* *f*

Ped. * *Ped.* *

F
RAIMON. RECT.

No richer price . . . the mightiest king could

f

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

moderato. *Moderato come lmo.* *mf*

pay, . . . But ere we ask you to re - deem your pledge, *Moderato come lmo.* ♩ = 80. We would that

f *calando.* 3

you should seek re - pose and com - fort Such as this house af - fords af - ter your

mf *calando.*

a tempo. (Guillem bows and exit, attended.)

jour - ney. . .

mf a tempo.

(aside to Robert.)

RECIT.

Saw you the La-dy Countess give a start And tremble when he en-tered? I o -

Musical score for the first system, featuring a vocal line and piano accompaniment. The vocal line begins with a triplet of eighth notes. The piano accompaniment includes a grand staff with treble and bass clefs, with dynamics like *ff* and *p*.

- pine That they met be-fore this.

ROBERT (unconcernedly):

a piacere.

Ve-ry like,

There's ma-ny a cas-tle in our

Musical score for the second system, featuring a vocal line and piano accompaniment. The vocal line includes the instruction *ad lib.* and *a piacere.* The piano accompaniment includes the instruction *calando.* and dynamics like *p*.

fair Pro-vence, Where la - dies

and a love-sick trou - ba - dour

May con - gre - gate.

Musical score for the third system, featuring a vocal line and piano accompaniment. The vocal line includes the instruction *rit.* and *a tempo.* The piano accompaniment includes the instruction *calando.* and dynamics like *p*, *rit.*, *mf*, and *p*.

RAIMON.

Love - sick! on whose be - half?

ROBERT. *calando.*

Who cares or knows, not I, per -

Musical score for the fourth system, featuring a vocal line and piano accompaniment. The vocal line includes the instruction *calando.* The piano accompaniment includes the instruction *calando.* and dynamics like *f* and *mf*.

rit. *a tempo.*

- haps not . . he, If Mar - ga - ri - da be, or A - za - la - is, The

rit. *a tempo.* *p*

bur - den of his song, what matters it To him, or me, or you? One name, I trow . . .

f *mf*

vivo. **BAIMON. 3**

. . . Is ful - ly as harmonious as the o - ther, To finish off a stan - za with. The Countess Of

p vivo. *ff* *fp*

mf *G come prima.*

Ros - sil - ho, I trust, will think it meet To guard her honour from a rhyme - ster's fan - cy.

dolce.

MARGARIDA (*simultaneously whispering to Azalais*).

pp

I knew . . that he would come! My heart fore - told That I should see . . him once a .

pp

gain; that he Would strive to fol - low me e'en to this court,

But now . . . that he is here . . . a sudden trem-our Creeps , . . o'er me,

and the wings of coming ill Are i - cy on my tem-ples. Dear - est sis-ter, Keep si - lence,

AZALAIS.
p *accel. molto.*

we are watched; all will be well! Trust in your sis - ter's gui - - dance,

mf rit. *a tempo calmato.*

to the cau-tious There is no dan-ger, to the brave be-longs the

rit.

THE MASQUE.

(Movement amongst the crowd. Enter a Peasant.)

Allegretto.
AZALAIS.

world.
Allegretto. ♩ = 138.
pp.

mf *p*

tr *tr* *fz*

fz fz fz fz fz

H PEASANT (to Raimon).
tr
mf leggiero.

Right no - ble Count, great Lord of Ros - sil - ho, . . . May

we your faith - ful and most hum - ble liege - men,

Pre - sent the first fruits of the bount - eous sea - son, To

fz *p* *8va* *tr* *tr*

your . . good Lord - ship and your la - dy Count - ess?

f *tr* *tr*

RAIMON. I (Exit Peasant. Raimon, Robert and the

Break off your par - ley and be - gin the feast.

p *tr*

two ladies seat themselves on chairs placed by pages. Knights and ladies grouped behind, leaving the stage free for the Masque.

cres. *f* *fz*

fz *fz* *fz* *fz* *fz*

Shouts and rustic music behind the scenes. Re-enter Peasant leading by the hand a young girl.)

Allegro pastorale. ♩ = 104.

Tambourine.

m *3*

PREASANT. a piacere.

Great lords and la - dies lend a gra - cious mind To our rude

show and sim - ple rhymes, . . . which we Re - peat . . . as our

fore - fa - thers taught us; . . . ho, be -

gin!

Tempo di Valse. $\text{♩} = 120$.

Enter eight girls dressed in white and crowned with vine-leaves. They perform a graceful dance symbolic of

pp

the vintage.

pp

dolce.

mf

con Ped.

p

mf

poco cres.

mf

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of complex rhythmic patterns, including sixteenth and thirty-second notes, with various dynamic markings.

Più animato.

Second system of musical notation, including a mezzo-forte (*mf*) dynamic marking and triplet figures in both hands.

Third system of musical notation, featuring a mezzo-forte (*mf*) dynamic marking and triplet figures.

Fourth system of musical notation, including a fortissimo (*f*) dynamic marking and various articulation marks such as accents and slurs.

Fifth system of musical notation, showing complex rhythmic patterns and dynamic markings.

calando sempre.

Sixth system of musical notation, including a piano (*p*) dynamic marking and a decrescendo (*dim.*) marking.

Ped.

*

Tempo 1mo.

Seventh system of musical notation, including a piano (*p*) dynamic marking and a first tempo (*Tempo 1mo.*) marking.

Piano introduction for the first system, featuring a treble and bass clef with a grand staff. The music is in a key with one sharp (F#) and a 2/4 time signature. It begins with a series of chords and melodic lines, leading into the vocal entry.

K **YOUNG GIRL** (to the spectators on the stage, explaining the action.)

Grazioso. See they move in har - mon - - ious

Ped.

Vocal and piano accompaniment for the first system. The vocal line is in a treble clef, and the piano accompaniment is in a grand staff. The tempo is marked *Grazioso*. The lyrics are "See they move in har - mon - - ious".

mea - - sure, Reap - ing and dan - cing, Re - ce - ding, ad - van - -

pp *Ped.*

Vocal and piano accompaniment for the second system. The vocal line continues with the lyrics "mea - - sure, Reap - ing and dan - cing, Re - ce - ding, ad - van - -". The piano accompaniment includes a *pp* marking and a *Ped.* marking.

- cing.

CHORUS.

See they move, in har - mo - nious mea - - sure, Reap - ing and

See they move, see they move, in har - mo - nious mea - sure, Reap - ing

See they move, in har - mo - nious mea - - sure, Reap - ing and

See they move, see they move in har - mo - nious mea - sure, Reap - ing

pp *See...*

Vocal and piano accompaniment for the chorus. The vocal line features four parts of the chorus. The piano accompaniment includes a *pp* marking and a *See...* marking. The lyrics are "See they move, in har - mo - nious mea - - sure, Reap - ing and".

dolce.

mf Glow - ing with plea - sure

dan - cing, Re - ced - ing, ad - van - - cing.

and dancing, Receding, ad - van - cing.

danc - ing, Re - ced - ing, ad - van - - cing.

and dancing, Receding, ad - van - cing.

Gar - ner - ing their trea - - sure, Dream - - ing of love, . .

dream - ing of love!

p Glow - ing with plea - sure, *mf* Gar - ner - ing their trea

p Glow - ing with plea - sure, *mf* Gar - ner - ing their

p Glow - ing with plea - sure, *mf* Gar - ner - ing their trea

p Glow - ing with plea - sure, *mf* Gar - ner - ing their

sure, Dream - - ing of love, . . of love, . . . See they
 trea-sure, Dreaming, dreaming of . . love, . . See they
 sure, Dream - - ing of love, . . of love, . . . See they
 trea-sure, Dreaming, dreaming of love, See they

move in har - mo - nious mea - - sure, Reap - ing and dan - cing, Re -
 move, see they move in har - mo - nious mea-sure, Reap-ing and dan-cing,
 move in har - mo - nious mea - - sure, Reap - ing and dan - cing, Re -
 move, see they move in har - mo - nious mea-sure, Reap-ing and dan-cing,

ce - ding, ad - van - - cing.
 Re - ce - ding, ad - van - cing.
 - ce - ding, ad - van - - cing.
 Re - ce - ding, ad - van - cing.

Enter from right two men dressed in goats' skins. The girls scream and run away. The men discover the baskets and PEASANT.

Allegro moderato. ♩ = 84. While thus the

Cymbals. f *tr* *tr* *ff* *mf*

devour the grapes.

dance they va - ry, Two wood-men, wild and hair - y, Approach from dark - est

f *mf*

shade ; . . . The gar - nered fruit they scatter, With

f *ff* *p*

growl - ing voice and clat - ter Of hoofs, they scare, . . . they scare each maid.

CHORUS. SOPRANO. *mf*

The gar - nered fruit they scatter, With growl - ing voice and clat - ter Of hoofs, they

ALTO. *mf*

The gar - nered fruit they scatter, With growl - ing voice and clat - ter Of hoofs, they

scare, . . . they scare each maid. They scare, they scare each maid.

TENOR.

BASS.

scare, . . . they scare each maid. They scare, they scare each maid.

SOPRANO. *L*

ALTO. While thus the dance they va - ry, Two wood-men

They scare each maid,

While thus the dance they va - ry, *f* Two wood-men

They scare each maid,

SOPRANO.
wild and hair-y Approach from dark-est shade. . .

TENOR.
wild and hair-y Approach from dark-est shade. . .

ff $\text{♩} = 126.$

(Enter from left Saint George in armour, and Hercules carrying his club, timidly followed by the girls. The wild men are
Allegro marziale. YOUNG GIRL.
See, to their res - cue

Allegro marziale. ♩ = 126. *mf* *p*

killed after a short fight.)
come the no - ble twain, . . .

ben marcato. *3*

Sir Her - cu - les, and good Saint George the bold ;

3

foes have
With club and sword they soon their foes, their foes have

calando. *3* *ff* *10*

slain. . .

CHORUS. SOPRANO.

See, to their res - cue come the no - ble twain, the no - ble

ALTO.

TENOR.

See, to their res - cue come the no - ble

BASS.

See, to their res - cue come the no - ble, come the no - ble

See, to their res - cue come the no - ble

M

a tempo.

twain, Sir Her - cu - les and good Saint George the bold. See, With club and

twain, Sir Her - cu - les and good Saint George the bold. See, With club and

twain, Sir Her - cu - les and good Saint George the bold. See, With club and

twain, Sir Her - cu - les and good Saint George the bold. See, With club and

Più mosso.

Più mosso. ♩ = 138.

sword, with club and sword they soon, they soon their foes have

sword, with club and sword they soon, they soon their foes have

sword, with club and sword they soon, they soon their foes have

sword, with club and sword they soon, soon their foes have

slain, with club and sword they soon their foes have slain, with
slain, with club and sword they soon their foes have slain, with
slain, they soon their foes have slain,
slain, they soon their foes have slain,

fz

tr

club and sword they soon their foes have slain, they soon their foes have
club and sword they soon their foes have slain, they soon their foes have
they soon, they soon their foes have slain, they soon their foes have
they soon, . . they soon their foes have slain, . . they soon their foes have

slain, they soon, they soon their foes have slain.
slain, they soon, they soon their foes have slain.
slain, they soon, they soon their foes have slain.
slain, they soon, they soon their foes have slain.

fz

5

6

mf

p

Tempo di Valse.

mf YOUNG GIRL. (The girls offer wine and fruit to their deliverers.)

And to their thirst-ing lips . . the maid - ens hold . .

Tempo di Valse. ♩ = 120.

The first system of the score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The piano part includes dynamic markings *p* and *tr*, and a tempo marking *poco marcato* at the end of the system.

Cups filled with wine, that glows . . like burn - ished gold, . . Where - of they

The second system continues the vocal and piano parts. The piano accompaniment features a *cres.* (crescendo) marking. The tempo remains *Tempo di Valse*.

drink, . . where - of they drink, and find . . their

The third system shows the vocal line and piano accompaniment. The piano part includes a *f* (forte) marking. The tempo remains *Tempo di Valse*.

strength, . . and find their strength, their strength a - - gain . .

rit. *Allegro vivace.*

Allegro vivace. ♩ = 80.

The fourth system marks a change in tempo and mood. The tempo is now *Allegro vivace* with a quarter note equal to 80 beats (♩ = 80). The piano part includes markings for *rit.* (ritardando), *f* (forte), and *p* (piano). The key signature changes to two flats (Bb and Eb).

The fifth system continues the *Allegro vivace* section. The piano part includes a *mf* (mezzo-forte) marking. The key signature remains two flats.

YOUNG GIRL. N

PEASANT.

For wine, for wine glad - - - dens the heart of man,

For wine, for wine glad - - - dens the heart of man,

With its po - tence blend - ed, one's sor - row is end - ed . . . Be - fore it be -

With its po - tence blend - ed, one's sor - row is end - ed . . . Be - fore it be -

- gan,

And

- gan,

It's fra - grance we taste and our heart . . re - joi - - -

Soa.....

loud in its prai - ses we lift . . . our voi - ces,

ces,

rit. *a tempo.*

tr. *rit.* *a tempo.*

Sing - ing to - geth - er, sing - ing to - geth - er, "Vi - va la

Sing - ing to - geth - er, sing - ing to - geth - er, . . . "Vi - va la

p *calando.* *a tempo.*

calando. *f* *a tempo.*

calando. *p* *a tempo.*

jo - ya, A la vi - a tris - tes - sa, vi - va . . . la jo - ya, a la

jo - ya, A la vi - a tris - tes - sa, vi - va . . . la jo - ya, a la

p

vi - a, a la vi - a, a la vi - a tris - tes - sa.

vi - a, a la vi - a, a la vi - a tris - tes - sa.

f *ff* *f*

vi - - va la jo - ya, a la vi - a tris - tes - sa, vi - - va . . la

vi - va la jo - ya, a la vi - a tris - tes - sa, vi - - va . . la

vi - - va la jo - ya, a la vi - a tris - tes - sa, vi - - va . . la

vi - va la jo - ya, a la vi - a tris - tes - sa, vi - va la

*Ped. * Ped. * Ped. **

jo - ya, a la vi - a, a la vi - a, a la vi - a tris -

jo - ya, a la vi - a, a la vi - a, a la vi - a tris -

jo - ya, a la vi - a, a la vi - a, a la vi - a tris -

jo - ya, a la vi - a, a la vi - a, a la vi - a tris -

- tes - sa.

- tes - sa.

- tes - sa.

- tes - sa.

fz f

YOUNG GIRL. NN

For wine, for wine glad - - - dens the heart of man,

PEASANT.

For wine, for wine glad - - - dens the heart of man,

NN

With its po-ten-cy blend - ed, Our sor-row is end - ed . . . Be-fore it be -

With its po-ten-cy blend - ed, Our sor-row is end - ed . . . Be-fore it be -

- gan,

And

- gan, It's fra - grance we taste and our heart . . re-jo - - -

Soa.....

loud in its prai - ses we lift . . . our voi - ces,

ces,

rit. *a tempo.*

tr. *rit.* *a tempo.*

Sing - ing to - geth - er, sing - ing to - geth - er, "Vi - va la

Sing - ing to - geth - er, sing - ing to - geth - er, . . . "Vi - va la

p *calando.* *f* *a tempo.*

calando. *f* *a tempo.*

calando. *p* *a tempo.*

jo - ya, A la vi - a tris - tes - sa, vi - va . . . la jo - ya, a la

jo - ya, A la vi - a tris - tes - sa, vi - va . . . la jo - ya, a la

p

vi - a, a la vi - a, a la vi - a tris - tes - sa,

vi - a, a la vi - a, a la vi - a tris - tes - sa,

f *ff* *f*

vi - - va la jo - ya, a la vi - a tris - tes - sa, vi - - va . . la

vi - va la jo - ya, a la vi - a tris - tes - sa, vi - - va . . la

vi - - va la jo - ya, a la vi - a tris - tes - sa, vi - - va . . la

vi - va la jo - ya, a la vi - a tris - tes - sa, vi - va la

f *mf* *f* *mf* *f* *mf*

Ped. * Ped. * Ped. *

jo - ya, a la vi - a, a la vi - a, a la vi - a tris -

jo - ya, a la vi - a, a la vi - a, a la vi - a tris -

jo - ya, a la vi - a, a la vi - a, a la vi - a tris -

jo - ya, a la vi - a, a la vi - a, a la vi - a tris -

mf *mf* *mf* *mf* *f*

tes sa.

tes sa.

tes sa.

tes sa.

f *f* *f* *f*

○ *Un poco meno mosso.*

○ *Un poco meno mosso.*

COUNT ROBERT. *mf*

Saint George and Her - cu-les, a good - ly pair To toy with

RAIMON.

pret - ty mai - dens, in such wise. Who would not

turn a pay-nim or a saint, And slay wild woodmen by the score, to be Thus

AZALAIS

hand-some-ly re - ward - ed? There are plen - ty Of . . . cai-tiff knights in fair . . .

Pro - vence and mon - sters, Jealous and cru-el, fright-en-ing ten - der

rit. *f* *trem.* *mf*

ad lib. (To Margarida, who all along has sat silent taking
la - dies, And never a saint to slay them. What say you,

little notice of the Masque.) COUNT ROBERT.
Fair saint? She dreams, and says not what,

legato. Moderato. ♩ = 92.

Allegro pastorale. *mf*
Allegro pastorale. ♩ = 104. but lo! whom have We here? An-oth-er saint, but of such

mien As would be-seem Dan Cu-pid or god Bacchus Rather than Chris - tian mar-tyr;

R.H.

Ped. *

(Enter from left St. Medardus, a youth dressed in a white tunic and crowned with ivy; his head is surrounded by a halo; he
fa - ther Do-min-ic Must see to this!

mf

blesses the crowd, after which he approaches Margarida and offers her a large bunch of grapes.)

PEASANT (to Margarida). *mf* *ad lib.*

Lo! the good Saint Me - dar-dus, The pa - tron of our vine-yards, prof - fers you Their

no-blest fruit; the wine . . it yields, in - spires The heart of him . . who drinks,

with thoughts of va - - lour And love, his lips . . with song . .

(Margarida starts at the last words, but, recovering herself, graciously *Allegro.*)

mp *mf* *f*

we call it "Blood of the po - et," "Sanh del Tro - ba - dor."

Allegro. ♩ = 96.

AZALAIS.

accepts the gift.)

A no - ble name . . for a

no - - ble gift! . . . And here as if moved by a se - cret

call . . Our . . po - et ar - rives ; . . his . . voice . . to . .

lift . . In the praise of wine, and our hearts . . to en - thral . .

As the bring - er of joy, . . the . . slay - er of pains, Let his song pour

forth, let him prove with - al, That the "Blood of the

mf

Ped. *

Enter from the Castle Guillem splendidly attired.
Po - - - et" flows in his veins. .

f *rit.* *f a tempo. Più animato.*

Ped. *

B.H.

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

Guillem looks at

f

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

Margarida, who bows her head in sign of approval. He then beckons to a page, who brings him his lute.

mf *Sve.*

Ped. *

Sve.

p *Sve.*

Ped. *

FINALE.

Andante cantabile. GUILLEM.

Andante cantabile. ♩ = 63. The sun - ray's shine, The rich - ness of the

Ped. * *Ped.* * *Ped.* * *Ped.* * *simile.*

earth . . In love . . . com - bine, in love . . . com - bine To give tri -

sempre. *mf* - umph - ant birth To pur - est . . wine. In joy we pour it forth, in joy . . we pour it

forth . . . Lo! from the

Ped. * *Ped.* * *Ped.* * *Ped.* * *mf* *cres.*

flask . . it flows, And in the cry - stal glows. Red - der than an - y rose The

Ped. *

spring un - furls, Or dark pome - gran - - ate blos - som . . . And on its

pur - ple bo - som Shine . . . sparkling pearls, . . . on its pur - ple bo - som

con abbandono.
shine . . . sparkling pearls, shine spark - - ling pearls, shine spark - ling,

R (The crowd listen, attentively, growing more and more inspired as he
spark - ling pearls. . .

continues his song.)

The deep . . de - sire . . Which dwells with - in my heart, . . Its . .

dolce.

Ped. sempre.

poco cres.

liv - ing fire, its liv - ing fire Must to my songs im - part;

cres.

They nev - er tire . . To seek thee where thou art, to seek thee where thou

art. CHORUS. SOPRANO.

ALTO.

TENOR.

BASS.

They nev - er . . . tire To . . . seek thee where thou

They nev - er . . . tire To seek thee where thou

They nev - er tire To seek thee where thou

To seek thee

S *Animato.*

With full har - mo - nious sound, They ho - ver
 art, where thou art. . .
 art, where thou art. . .
 art, where thou art. . .
 where thou art.

S *Animato.*

thee . . . a-round, And with a wreath have bound Thy silk - en
 curls, . . . thy silk - en . . . curls. . . To crown thy
 OHORUS. And with a
 And with a wreath, a
 And with a

mf
 p
 Ped. * Ped. * Ped. *

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

cres. *mf*
dim. *p*
 Ped. * Ped. * Ped. *

beau - - ty's splendour My songs to thee I ten - - - der, *cres.*

wreath have bound Thy silk - - - en *cres.*

wreath have bound Thy silk - - - en *cres.*

wreath have bound Thy silk - - - en *cres.*

Thy silk - en

My . . price - less pearls, my price - less pearls, To . . thee I *appassionato.*

curls, My . . songs to thee, . . . my songs to thee I *mf*

curls, My songs to thee, to thee, my songs to thee I *mf*

curls, My songs to thee, . . . my songs to thee I *mf*

curls, . . My songs to thee, to thee, my songs to thee I *mf*

poco rit. *a tempo.*

ten - der, My price - less, price - less pearls.

poco rit. *a tempo.*

ten - der, My price - less, price - less pearls,

poco rit. *a tempo.*

ten - der, My price - less, price - less pearls,

poco rit. *a tempo.*

ten - der, My price - less, price - less pearls,

fz fz poco rit. f largamento.

T MARGARIDA (*aside*). *p*

His words with sweet - est mes - sage strike my soul, The

p pp

p dolce.

mu - sic of . . his voice is in mine ear; Tri - umph - ant joy . . the

3 3

pangs . . of dark - est fear . . Al - ter - nate - ly my trem - bling heart con -

fp accel.

3 accel.

*Ped. **

Tempo lmo.

rit.

trol.

GUILEM (with passionate fervour), *f*

Bright - er than spark - ling wine,

f rit. molto. *pp*

Pu - rer than song . . . of mine, My . . thoughts a pearl en - shrine All

Ped *

pearls . . a - bove, . . . all pearls a - bove.

CHORUS: BASS. *p*

All pearls a -

mf

Be it my heart's, my . . heart's . . en - dea - vour, To win and

CHORUS. *p* *mf*

All pearls a - bove. Be it my heart's . . en - dea - vour To

All pearls a - bove. Be it my heart's . . en - dea - vour To

All pearls a - bove. Be it my heart's . . en - dea - vour To

- bove, To win, To

p *molto cres.* *mf*

hold for ev - er My pearl, . . my love, my pearl, . . my love, my
 win and hold for ev - er My . . pearl, : . my love, my
 win and hold for ev - er My pearl, my love, my
 win and hold for ev - er My pearl, my love, my

f *appassionato.*

lunga. *Allegro con brio.*
 pearl, . . my pearl, my love! . . .
 pearl, . . my pearl, my love! . . . Crown him,
 pearl, . . my pearl, my love! . . . Crown him,
 pearl, . . my pearl, my love! . . . Crown him,
 pearl, . . my pearl, my love! . . . Crown him,
 pearl, . . my pearl, my love! . . . Crown him,

lunga. *Allegro con brio. ♩ = 88.*

The girls surround Guillem, and strew flowers at his feet. He heeds them not, and slowly approaches Margarida.

crown him, crown him with blos-soms, crown him, crown him, crown him with
 crown him with blos-soms, crown him, crown him with
 crown him with blos-soms, crown him, crown him with
 crown him with blos-soms, crown him, crown him with

blos-soms, crown him, crown him, crown him with *marcato.*
 blos-soms, crown him, crown . . . him, crown him with *marcato.*
 blos-soms, crown . . . him, crown him, crown him with *marcato.*
 blos-soms, crown him, crown him, crown him with

blos - soms, with leaves of the vine, . . . The sing - er of love, the sing - er of
 blos - soms, with leaves of the vine, . . . The sing - er of love, the sing - er of
 blos - soms, with leaves of the vine, . . . The sing - er of love, the sing - er of
 blos - soms, with leaves of the vine, . . . The sing - er of love, the sing - er of

MARGARIDA (with a sudden impulse).

wine! . . . wine! . . . wine! . . . wine! . . . I crown thy

brow . . . with a wreath of the blos-som-ing vine, . . . Be . . . thy

thoughts as pure . . . as the bloom . . . and the

a piacere.

fruit there - of, . . . The crown of fame, . . . and the

a piacere.

wreath . . . of love be thine, . . . Thou sing - - er of Pro -

She takes a wreath from one of the girls. As Guillem is about to kneel before her, Azalais hurriedly steps forward to her side, so that it appears doubtful for whom his homage is intended.

- vance, thou trou - - ba - dour . . . of . . . love.

rit.

a tempo.

RECIT. COUNT ROBERT (to Raimon).

Be - hold, . . . a mys - te - ry!

mf

a tempo.

Recit.

fz

RECIT. COUNT RAIMON.

Which I . . . shall fath - om.

a tempo.

CHORUS.

ff Hail, Guil - lem,

ff Hail, Guil - lem,

ff Hail, Guil - lem,

Hail, Guil - lem,

Recit.

ff a tempo.

hail, hail, Guil - lem, hail, hail, hail,

hail, hail, hail, Guil - lem, hail, hail, hail,

hail, hail, hail, Guil - lem, hail, hail, hail,

hail. hail, Guil - lem, hail, hail, hail, Guil - lem, hail,

The first system of the musical score consists of four vocal staves and two piano staves. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are "hail, hail, Guil - lem, hail, hail, hail,". The piano accompaniment features a complex texture with many sixteenth notes and triplets. A fermata is placed over the final measure of the piano part.

Guil - lem, . . . The crown of fame, . . . The wreath of love be

Guil - lem, The crown of fame, . . . The wreath of love be

Guil - lem, The crown of fame, . . . The wreath of love be

Guil - lem, The crown of fame, . . . The wreath of love be

The second system continues with the same four vocal parts and piano accompaniment. The lyrics are "Guil - lem, . . . The crown of fame, . . . The wreath of love be". The piano accompaniment continues with similar rhythmic patterns and includes a fermata over the final measure.

thine. Thou sing - er of Pro - vence, thou trou - ba - dour of . .

thine, Thou sing - er of Pro - vence, . . . thou trou - ba -

thine, Thou sing - er of Pro - vence, . . . thou trou - ba -

thine, . . . thou sing - er of Pro - vence, . . . thou trou - ba -

The third system concludes the page with the same four vocal parts and piano accompaniment. The lyrics are "thine. Thou sing - er of Pro - vence, thou trou - ba - dour of . .". The piano accompaniment features a prominent bass line and continues with the same complex texture.

love, . . thou trou - ba - - dour of

- dour, . . thou trou - - ba - - dour of

- dour, . . thou trou - - - ba - dour, . . . thou trou - ba - dour of

- dour, . . thou trou - - ba - - dour, thou trou - ba - dour . . . of

Sva.....

3 3 3 3 3 3 3 3

love!

love! *Curtain.*

love!

love!

Maestoso meno mosso.

Sva.....

3 3 3 3 3 3 3 3

sempre ff

Sva..

L.H.

Ped.

END OF THE FIRST ACT.

ACT II.

THE HUNT.

An open glade in the forest. In the background (s.) a grassy mound. In the foreground (l.) a large tree, whose overhanging branches (extreme l.) form a natural bower. In it Guillem and Margarida are seated on the trunk of a fallen tree, almost entirely hidden from the rest of the stage. They are reading from an old Manuscript which is resting on Guillem's knees.

Andante tranquillo. ♩ = 63.

The musical score is divided into several systems. The first system shows the piano introduction with a treble and bass clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. It features a melody in the right hand with triplets and a bass line with chords and triplets. Dynamics include *p* and *cres.*. Pedal marks are present. A stage direction "Curtain rises." is written above the second system.

The second system continues the piano accompaniment with similar textures and dynamics. Pedal marks are used throughout.

The third system introduces the vocal line for Guillem, labeled "GUILLEM (reading)". The vocal melody is in the treble clef, starting with a *pp* dynamic. The lyrics are: "And Lan - ce - lot, . .". The piano accompaniment continues below, with a *dim.* dynamic and *pp* markings. Pedal marks are present.

The fourth system shows the vocal line continuing with the lyrics: "as one whose eyes had been Steeped in love's brightness, gazed up-on the Queen,". The piano accompaniment features triplets and a *p* dynamic.

The fifth system continues the vocal line with the lyrics: "My la - dy and my queen, my love . . he spake, Fight - ing³ or pray-ing, dreaming or a -". The piano accompaniment includes triplets and a *p* dynamic.

- wake, Still must my heart to thine its mes-sage take. Where-at the

Queen by deep de-sire dis-traught, Answer-ing the words he spake, the thoughts he thought, No

p *cres.* *mf*

MARGARIDA (*interrupting*). *RECIT. ad lib.*

calando. Did she sur - ren - der thus her queenly
long - er bat-tled, nor re-fused him aught." . .

calando. *p*

a tempo. GUILLEM (*continuing to read with increased emphasis*).
pride, Her plighted faith - ful - ness, her wed - ded du - ty? "For love him -

self this mir - a - cle . . had wrought. And as a blos-som withering in the drouth, When hea - vy

rain - clouds ga - ther from the south, With ea - ger greed life - - giv - ing

mois - ture sips, So drank her lips the kiss - es of his

A_{mf}

mf *tranquillo.* *p*

lips, So .. did his mouth cling to her yearn - ing

(He pauses ; they look in each other's eyes, the book drops on the ground unheeded.)

mouth."

sempre crescendo.

pp *Long silence.*

Ped.

(Enter from B. Azalais in hunting dress, carrying a spear. She looks around, and discovering her sister, fondly embraces her.)
Allegro. AZALAIS (playfully).

Allegro. $\text{♩} = 120.$ Sis - ter, what ails thee?

(The lovers start as from a dream.) *accelerando.*

tranquillo. in tears a - gain? Pi - ty-ing the ills of by - gone a - ges, Weep - ing the dead,

agitato. who may - be were slain By the po - et's pen, and the

mf *f* *agitato.*

tranquillo. lov - ing twain, Who maun - der through Mas - ter Ar - naut's pa - ges?

p

rit. *a tempo.* Wise - ly be - ware, . . . be - ware of the po - et's wile.

rit. *f* *a tempo.*

A fal - con-er's snare is his a - mor-ous dit - ty, Our trust - ing

hearts he seeks to be - guile . . . With his tale . . . of love,

laugh - ing in - ward the while, At the tears he draws from our ten - der pi - ty.

RAIMON (*enters hurriedly from R. and overhears the last part, of Azalais' speech.*) AZALAIS (*aside to him.*)

REOIT. *tranquillo.*

Who speaks of "po - et's wile" and ten - der pi - ty? Be calm, my

friend. The po-et, if he lives, Lives far from here; his vic - tims are en -

p tranquillo.

Allegro vivace.

-shrined In this . . . his page;

Allegro vivace. ♩ = 104.

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics "-shrined In this . . . his page;". The piano accompaniment includes a melody in the right hand and a bass line in the left hand, with some sixteenth-note passages. A dynamic marking of *mf* is present. The tempo is *Allegro vivace* with a quarter note equal to 104 beats per minute.

give way! . . . here comes the hunt. . . .

The second system continues the vocal line with the lyrics "give way! . . . here comes the hunt. . . .". The piano accompaniment continues with similar rhythmic patterns. The system concludes with a double bar line and a key signature change to three flats.

(Enter from R. ladies and knights, huntmen leading hounds, others with falcons on their fists, others carrying spears.)

Poco meno mosso.

Poco meno mosso. ♩ = 92.

mf sempre crescendo.

The third system is primarily piano accompaniment. It begins with a dynamic marking of *f*. The tempo is *Poco meno mosso* with a quarter note equal to 92 beats per minute. The music features a complex texture with sixteenth-note patterns in both hands. A dynamic marking of *mf* and the instruction *sempre crescendo.* are present. The system includes several triplet markings (3) and sixteenth-note groupings (6).

The fourth system continues the piano accompaniment with similar rhythmic complexity. It features a triplet marking (3) and various dynamic markings including *f* and *V* (for *ritardando*).

The fifth system concludes the piano accompaniment with a *f* dynamic marking and a *V* marking. The system ends with a double bar line.

CHORUS. SOPRANO.

To the green-wood we go . . . to chase the deer, Green is the wood-side,

ALTO.
To the green-wood we go . . . to chase the deer, Green is the wood-side,

TENOR.
To the green-wood we go . . . to chase the deer, Green is the wood-side,

BASS.
To the green-wood we go . . . to chase the deer, Green is the wood-side,

brown is the heath, . . . The scent lies well and the co - vert is near. A

brown is the heath, . . . The scent lies well and the co - vert is near. A

brown is the heath, . . . The scent lies well and the co - vert is near. A

brown is the heath, . . . The scent lies well and the co - vert is near. A

bro - ken . . . sky, . . . with the west - wind blow - ing, The sun on . .

bro - ken . . . sky, . . . with the west - wind blow - ing, The sun on . .

bro - ken . . . sky. . . with the west - wind blow - ing, The sun on . .

bro - ken . . . sky, . . . with the west - wind blow - ing, The sun on . .

high, with the white clouds flow - ing— Swift - er than

high, with the white clouds flow - ing— Swift - er than

high, with the white clouds flow - ing— Swift - er than

high, with the white clouds flow - ing— Swift - er than

west - wind and clouds is death, swift - er than west - wind and

west - wind and clouds is death, swift - er than west - wind and

west - wind and clouds is death, swift - er than west - wind and

west - wind and clouds is death, swift - er than west - wind and

(They slowly march across the stage.)

clouds is death. . . To the green - wood we go . . . to chase the

clouds is death. . . To the green - wood we go . . . to chase the

clouds is death. . . To the green - wood we go . . . to chase the

clouds is death. . . To the green - wood we go . . . to chase the

deer, . . Green is the wood-side, brown is the heath, . . The

deer, . . Green is the wood-side, brown is the heath, . . The

deer, . . Green is the wood-side, brown is the heath, . . The

deer, . . Green is the wood-side, brown is the heath, . . The

scent lies . . well, and the co - vert is near.

scent lies . . well, and the co - vert is near.

scent lies . . well, and the co - vert is near.

scent lies . . well, and the co - vert is near.

GUILLERM (bowing), 3

RAIMON (to Guillem, very politely), 3

I will a -

May I crave par - ley with you in this place Af - ter the hunt?

pp

MARGARIDA (*aside*).

A se - cret meet - ing, what can it por - tend?
 . . . wait you here.

mf

CHORUS (*slowly quitting the stage*).*Exeunt Raimon, Guillem*

A bro - ken sky, with the west - wind blow - ing, The sun on
 A bro - ken sky, with the west - wind blow - ing, The sun on
 A bro - ken sky, with the west - wind blow - ing, The sun on
 A bro - ken sky, with the west - wind blow - ing, The sun on

f

and Azalais in the direction the hunters have taken (i. e. back). Margarida accompanies them for a short distance.

high with the white clouds flow - ing; Swift - er than west-wind and
 high with the white clouds flow - ing; Swift - er than west-wind and
 high with the white clouds flow - ing; Swift - er than west-wind and
 high with the white clouds flow - ing; Swift - er than west-wind and

f *fs*

cloud is death, swift - er than west-wind and cloud is death.

cloud is death, swift - er than west-wind and cloud is death.

cloud is death, swift - er than west-wind and cloud is death.

cloud is death, swift - er than west-wind and cloud is death.

(The stage remains empty for a few moments.)

più marcato.
p

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

sempre pp

Ped. *

segue subito.

Ped. * *Ped.* *

Allegro vivo. (Re-enter Margarida hurriedly.) MARGARIDA. RECIT.

At last I am a - lone! The bla - tant

Allegro vivo. ♩ = 88.

a tempo. *lunga pausa.*

noise Of men and hounds and horns dies in the dis - tance . . .

a tempo. *lunga pausa.*

p *p* *pp*

Andantino. *dol.*

(She seats herself on the trunk of a tree and buries her face in her hands.)

Here can I rest, here dream that all the world Might thus for -

Andantino. $\text{♩} = 84.$

ppp *p*

get . . . me, leav - ing me be - hind In so - lemn for - est sol - i - tude, to

pp

rit. *a tempo.*

'live, And die; . . . lone - ly and hap - py; - hap - py?

rit. *a tempo.*

pp

Lento.

Vain - est re - gret - ting, aim - less strife. . . .

Lento. $\text{♩} = 54.$

In the pla - ces of light - less sor - row, Have been cast . . the

lines . . of my life; Dis - tant past and to - day and to - mor - row Float a - round like a

trou - bled dream, float . . . a - round like a trou - bled dream, . . like

trou - bled dream, . . . Where,

where . . is the out - let, where . . . is the gleam Of

na - - scent hope . . that my heart, my heart could bor - - row?

Out of the clois - ter's nar - row cell, Tak - en one day to

court - ly splen - dour, Whom could I trust, to whom could I

tell My se - cret life, . . to whom could I tell My se - - cret life, . .

or my soul, my soul . . sur - ren - - der? . . Whom could I

dim.

mf *p* *accel.* *cres.*

Ped.

mf *p* *cres.*

pp

mf trust, whom could I trust? Al - most a child, a

stran - ger's bride, Liv - ing child - less by his side How to him the fruits of a

p

pp

cres. heart . . could I ten - der? Liv - ing child - less by his

p

p n. II.

Ped. *

side, How to him the fruits . . of a heart . . could I tan - -

p

calando.

der ?

pp

Allegro agitato.

And now this sud-den pas-sion!

Allegro agitato. ♩ = 144.

Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings *mf* and *ff*.

which to me . . . Is as a

Musical score for the second system, featuring a vocal line and piano accompaniment. The piano part includes a dynamic marking *mf*.

voice that calls, . . . a hand that beck- ons, To one who knows not

Musical score for the third system, featuring a vocal line and piano accompaniment. The piano part includes a dynamic marking *p*.

whence, nor cares, but knows . . . That she must fol- low still, were death, were

Musical score for the fourth system, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings *f* and *sp*. The vocal line has a *stargando.* marking.

death the goal. . .

E calmato.

What is thy

Musical score for the fifth system, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings *p* and *p*.

mean - ing voice? whi - ther a - way Dost lead me, slen - der hand,

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of two flats. The lyrics are "mean - ing voice? whi - ther a - way Dost lead me, slen - der hand,". The piano accompaniment features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

mov - ing the chords Of my ex - pec - tant heart with trem - u - lous

The second system continues the vocal line and piano accompaniment. The lyrics are "mov - ing the chords Of my ex - pec - tant heart with trem - u - lous". The piano accompaniment includes dynamic markings such as *p* and *cres.* (crescendo).

joy, Ev'n as a min - strel strikes . . . the o -

The third system continues the vocal line and piano accompaniment. The lyrics are "joy, Ev'n as a min - strel strikes . . . the o -". The piano accompaniment includes dynamic markings such as *mp* (mezzo-piano) and *pp* (pianissimo).

cho - ing lyre?

The fourth system continues the vocal line and piano accompaniment. The lyrics are "cho - ing lyre?". The piano accompaniment includes dynamic markings such as *f* (forte), *dim.* (diminuendo), *B.H.* (Basso Continuo), and *Ped.* (Pedal). There are also performance instructions like *Ped.* and ***.

(A Huntsman rapidly ascends the mound and calls to others behind the scenes.)

The fifth system is a piano accompaniment for a scene change. The lyrics are "(A Huntsman rapidly ascends the mound and calls to others behind the scenes.)". The music is marked *molto cres.* (molto crescendo) and *f* (forte). It features a rapid, rhythmic accompaniment with many triplets.

F

HUNTSMAN. (TENOR.)

Lo, the deer! it breaks thro' the bracken, Yon - der a-way by the

brook-side, slack-en The leash! see; the hounds take the scent, let go!

A no - ble hind is the prize, . . . tal - ly ho! tal - ly

(Exit running.) MARGARIDA *(passionately.)*

ho! . . . There speaks my

fate! ev-en as the hunt - ed deer, . . . I seek to shun my foe from

mf place to place, In vain the flight, in vain the rest-less race; My *stargando.*

f *stargando.*

p *f* *fp*

Ped. *

des-ti-ny flies . . . with me, it is here! . . .

f *calmato.*

f *calmato.*

Whi-ther a-way dost lead me, slen-der

pp

hand? . . . Mov-ing the chords . . . of my ex-pec-tant

p *pp*

Ped. * *Ped.* *

heart To tre-mu-lous joy; . . .

cres. *f* *pp*

cres. *f* *pp*

p Ev'n as a min - - - strel strikes . . . the e - . . . *f*

p . . . cho-ing lyre? . . . *rit.* *p* *a tempo.* *Più mosso.*

rit. *p* *a tempo.* *cres.* *Più mosso.*

G CHORUS (behind the scenes).
TENORS.
BASSES.

Mor - - te, mor - - te! Hal-la-li!

Mor - - te, mor - - te! Hal-la-li!

f *pp* *mf* *f* *V*

RECIT. MARGARIDA. *a tempo.* RECIT.

Ay, sound your horns, . . . and shout your

f *f*

a tempo. *mf*

Hal-la-li! . . . The vic - - - tim

fp

fp.
 waits your com - - - ing, fain to die,
cres.

(She sinks down on the seat in the bower and remains during the following in deep thought, completely hidden from those on the stage.)

fain to die!

ff

(Enter from L., huntsmen, &c., some carrying the deer.)
Meno mosso. ♩ = 92.
p

(As they march across the stage.)
 TENOR.
 From the depth of the for-est we bring the deer, Green is the
 BASS.
 From the depth of the for-est we bring the deer, Green is the

wood-side, brown is the heath, .. A nut - brown doe .. we car - ry
 wood-side, brown is the heath, .. A nut - brown doe .. we car - ry

here, . . . Fair was the fight, But at last we beat her ; .

here, . . . Fair was the fight, But at last we beat her ;

Fleet was her flight, But the hounds were fleet - er ; Swift - er than

Fleet was her flight, But the hounds were fleet - er ; Swift - er than

hor - ses and hounds is death, swift - er than hor - ses and hounds is death, . .

hor - ses and hounds is death, swift - er than hor - ses and hounds is death, . .

(As they slowly depart, enter, from L, Raimon accompanied by a serving man, who carries a crossbow.)

Moderato. *p* RAIMON. *p parlando.*

Moderato. ♩ = 76. Now, fel-low, heed my word, be-hind yon mound Stand with your

cross-bow, rea-dy charged, and watch While I hold con-verse with a knight, who will Be here a-

- non; and as you see me go To yon-der tree and pluck a branch, as'twere In

mf

Recit. *f* *feroce.* 3

play, that in-stant, take your sur-est aim And send an ar-row straight in-to his

Recit.

p

heart: . . . Your life is forfeit, if your bow spare his.

pp

(As the serving-man retires behind the mound, enter Guillem, whom Raimon goes to meet with profuse politeness. Margarida during the last scene has risen from her seat, and standing behind the tree, watches the proceedings with growing anxiety.)

Più mosso. ♩ = 100.

fp *f* *pesante.*

RAIMON (*jovially*).

How sped the hunt? I spent an e-vil hour, In bush and

p

briar en-tang-led stood my steed, Help-less I was, and heard the hounds pass by, . .

p

Long-ing to be in . . at the death. . . . The hunt Sped well, . . a

GUILLEM (*coldly*).

mf

ra-pid chase has yield-ed us A no- - ble quar-ry. Was it to

mf

hear the tale Re-count-ed by my lips that you did ask To meet . . . me here a -

ad lib.

mf legato.

p calando.

RAYMON.

lone! It was a tale Of dif - fer-ent im - port I was fain to hear . . .

GUILLEM (as before).

I wait your plea-sure, Count. Stern . . . is his

(to himself.)

Let me re-lect.

p

p

brow, his glan - ces low - er With dark . . . sur - mi - ses, my fate draws

MARGARIDA (unobserved by either).

pp All . . . is at stake . . . in this per - il - ous hour; . . .

nigh.

pp

Who . . . can shield him, what help is nigh. . .

Load - star of

p

p Let me not fal - ter, Oh God! to Thy . . . power . . . For

faith - ful love, in . . . this hour . . . Stand firm on high.

p strength, for strength I cry, for strength I cry, for strength I cry. Life . . . and the

stand firm on high, stand firm on high, stand firm on high! Life . . . and the

pp *p*

bright - ness of life . . . are as naught, . . . Be his safe - ty my on - ly

bright - ness of life . . . are as naught, . . . Be her hon - our my on - ly

thought, Though . . . I die, though I die. . .

thought, Though I die, though . . . I . . . die, . . .

RAYMOND (*who has watched Guillem during his soliloquy, goes up to him with a smile*).

In dreams a - gain, Sir Po - - et? pondering o'er Some pas - sion - ate

can - zo, er her - mon - ious me - tre ?

grazioso.

mf dolce.

Pain . . would I . . know the mys - te - ry of your craft . . . Who

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "Pain . . would I . . know the mys - te - ry of your craft . . . Who". The piano accompaniment includes a treble clef and a bass clef, with various musical notations such as notes, rests, and dynamic markings like *p* and *mf*. There are also triplet markings (3) in the piano part.

is the hap - py fair whose con - quering charms Move you to sighs, that set the la - dies

The second system continues the musical score. The vocal line has the lyrics "is the hap - py fair whose con - quering charms Move you to sighs, that set the la - dies". The piano accompaniment continues with similar musical notation, including a *p* dynamic marking.

sigh - ing Of our gay court in e - cho - ing re - sponse? Her name is all

GUILLEM.

The third system of the score includes the lyrics "sigh - ing Of our gay court in e - cho - ing re - sponse? Her name is all". A section of the piano accompaniment is marked "GUILLEM." and includes a *mf* dynamic marking. The system concludes with a *p* dynamic marking.

oth - er names a - bove, On . . my heart it is gra - ven for ev - er -

The fourth system contains the lyrics "oth - er names a - bove, On . . my heart it is gra - ven for ev - er -". The piano accompaniment continues with its characteristic musical style.

more, . . . But my lips binds a vow,

Ser...

The fifth and final system on the page has the lyrics "more, . . . But my lips binds a vow,". The piano accompaniment includes a *p* dynamic marking and a section marked "Ser...".

mf *molto accelerando.*

that no shrift can re - move; The po - et's word is the

Sva.

p *molto accelerando.*

blos - som of .. love, . . . But deep - est si - lence lies at the

f *largamente.*

f *largamente.*

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

RAIMON (excitedly). R. BOTT.

core. Then by our La - dy! you shall break that si-lence, Or bide the

Recit.

GUILLEM (coldly). a tempo.

is-sue. I de - fy your threat.

a tempo.

accelerando.

RAIMON (recovering himself).

mf
I do not threat - en, sir, my on - ly wish Was to de - cide if I had

grazioso.

J. Meno mosso.

read your rid-dle

In skil - ful fashion,

for it seems to me That in a

Meno mosso. ♩ = 76.*pp*

po - et's song

we should de - tect The ob - ject of that song,

e - ven as we learn The la - tent

root and sap

of yon - der tree,

By break - ing one

of its impend - ing

*molto crescendo.**(He goes to the tree, and is about to break one of the overhanging boughs, when Margarida suddenly appears from behind the tree and holds his hand.)*

branch-es.

*p**(While they are still standing in this position enter hurriedly, from L., Azalais, who looks at them with anxious surprise.)**Molto agitato.**mf**molto cres.**f*

AZALAIS. RECIT.

Sis - ter! I missed you at the hunt and since Have sought you vain-ly thro' these darkling woods To

find you here at last and thus.

Tempo di Minuetto.

Tempo di Minuetto. ♩ = 80.

RAINON.

Be wel - come, Fair la - dies both, to this our meet - ing;

you Shall be our um - pires in a con-test which Per-tains to your tri - bu -

p dolce.

- nal by all codes Of a - morous sci-ence: Know this

gal-lant knight With-holds from me, . . . his loy-al friend and true, . . .

The name of her . . . who rules his heart and song. . . .

Say must he yield? . . .

K MARGARIDA. *pp* Oh, fa - - tal quest, where si -

AZALAIS. *pp* Oh, fa - - tal quest, . . . oh, fa - tal quest, where si -

GUILLEM (*separately*). *pp* Oh, fa - - tal quest, oh, fa - tal quest, . . . oh, fa - tal quest, where si -

K

lence and speech Are fraught with e - qual dan - ger,

lence and speech Are fraught with e - qual dan - ger, where each

lence and speech Are fraught with e - qual dan - ger, where each Di -

RAIMON. p
Si - - lence and

pp *p*

where each Di -

Di - ver - gent road leads to shame or death, . . . where each

- ver - gent road leads to shame or death, . . . where each

speech with dan - - ger are rife, Will the

p *mf* *mf* *p*

Ped.

- ver - gent road leads to shame or death !

Di - ver - gent road leads to shame or death !

Di - ver - gent road leads to shame or death !

is - sue be death or life? . . . Your brow is

f *mf dolce*

*Ped. * Ped. * Ped. **

cloud - ed, and our trou - ba-dour Stands thoughtful ; say, what is the

dolce.

Ped. *

(spoken.) *AZALAIS (with a sudden resolution).*
agitato e accelerando.

mean - ing? speak ! She must be saved, per - ish my

mf

agitato e accelerando.

(to Raimon, with assumed bashfulness.)
tranquillo.

hon - our, per - - ish My hope ! If you in -

p tranquillo.

parlando.

- sist I will re - veal his se - cret. Not ma - ny

Sva

dolce.

weeks have passed since first we met . . . In fair Poi - tou, . . .

staccato.

where with his no - ble sis - ter, The coun - ty

Rich - ard roy - al - ly re - sides. . . .

RAIMON (*looking suspiciously at Margarida*).

He al - so met the

Aye! . . . but to me a - lone he ten - dered ser - vice,

la - dy Coun - tess!

Vowed faith - ful troth, in . . . songs of a - mor - ous mea - sure,

f RECIT. (to Guillem.) *a tempo.* (Guillem bows assent.)

Me fol - lowed to your court, . . say! is it so? . .

f *rit.* *a tempo.* *p*

RAIMON (aside).

A deep - er se - - cret lurks be - hind his si - lence

And her too rea - dy speech. . .

f

Moderato. *L* (to Guillem.) *mf* RECIT. MARGARIDA (anxiously).

Your choice is bold, My si - lence and my help re - ward your trust. She is Betrothed to

Moderato. *p* *fpp*

RAIMON.

Meno mosso.

mf

Ro- bert. Let him guard her then. "In love . . . and war . . . all arms are fair,"

Meno mosso. 84.

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with the lyrics "Ro- bert. Let him guard her then. 'In love . . . and war . . . all arms are fair,'" and is marked with a dynamic of *mf*. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

mf

(calling to those behind.)

so says The law of gal- lant court - ship in Pro - vence . . . Ho!..

The second system continues the musical score. The vocal line is marked with a dynamic of *mf* and includes the instruction "(calling to those behind.)". The lyrics are "so says The law of gal- lant court - ship in Pro - vence . . . Ho!..". The piano accompaniment features a more active rhythmic pattern with triplets and is marked with a dynamic of *mf*.

bid our train as - sem - ble, bring torch - es To light us on our way to fair Li -

The third system of the score shows the vocal line with lyrics "bid our train as - sem - ble, bring torch - es To light us on our way to fair Li -". The piano accompaniment includes a triplet of eighth notes and is marked with a dynamic of *cres.* (crescendo).

et, . . . There . . . in the midst of dance and feast to watch . . .

The fourth system continues with the vocal line lyrics "et, . . . There . . . in the midst of dance and feast to watch . . .". The piano accompaniment features a triplet of eighth notes and is marked with a dynamic of *f*.

. . . The is - sue of this am - or - ous en - ter - prise.

The fifth and final system of the score shows the vocal line with lyrics ". . . The is - sue of this am - or - ous en - ter - prise." The piano accompaniment features a triplet of eighth notes and is marked with a dynamic of *f*. The system concludes with a double bar line and a final chord.

FINALE.

During the following, Margarida's ladies, pages; knights, huntsmen carrying torches, &c rapidly enter and crowd the stage in variegated groups.

Allegro animato.

AZALAIS.
My plight - ed troth, my faith, . . . Thus slan - dered by my -

GUILLEM.
Ah me! the pur - est, pur - est faith That ev - er clung to

Allegro animato. ♩ = 126.

MARGARIDA.
mf This then is wo - man's faith, *ff* Thus scorned by
- self, what can . . . re - trieve?
- love, I must de - ceive;

man, . . . thus shameful - ly de - ceived!
mf But, though I die, *f* but though I die of
mf I must de - ceive, I must . . . de - ceive,

M

mf Thus scorned by man, . . . This then is
mf shame, . . . I must re-lieve A sis-ter's
 To vin-dicate her hon-our, to re-lieve It

M

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two sharps (F# and C#) and a time signature of 12/8. It begins with a mezzo-forte (*mf*) dynamic. The piano accompaniment is written in a grand staff (treble and bass clefs) and starts with a mezzo-forte (*mf*) dynamic. The tempo is marked 'M' for Moderato. The lyrics are: 'Thus scorned by man, . . . This then is shame, . . . I must re-lieve A sis-ter's To vin-dicate her hon-our, to re-lieve It'.

f
 wo-man's faith! . . . All that I trust-ed in
mf
 hon-our from sus-pi-cion's breath, from dark sus-pi-cion's
 from the stain of dark . . . sus-pi-cion's breath,

mf *sp*

The second system continues the vocal line and piano accompaniment. The vocal line features a forte (*f*) dynamic for the first part and then returns to mezzo-forte (*mf*). The piano accompaniment includes a section marked 'sp' (sostenuto) and 'mf'. The lyrics are: 'wo-man's faith! . . . All that I trust-ed in hon-our from sus-pi-cion's breath, from dark sus-pi-cion's from the stain of dark . . . sus-pi-cion's breath,'.

that . . . I . . . be-lieved, . . . be-liev-ed
 breath, . . . from dark . . . sus-pi-cion's
 to re-lieve it from the stain, . . . the

mf *f*

The third system concludes the vocal line and piano accompaniment. The vocal line features a forte (*f*) dynamic. The piano accompaniment includes a section marked 'mf' and 'f'. The lyrics are: 'that . . . I . . . be-lieved, . . . be-liev-ed breath, . . . from dark . . . sus-pi-cion's to re-lieve it from the stain, . . . the'.

Sa - - cred to .. hu - - - man hearts. . .
 breath . . . from dark sus - pi - cion's breath. . . That
 stain of .. dark . . . sus - pi - cion's breath. . . So

p

it van - ish - eth, it van - ish -
 thought brings com - - fort, that thought brings com - - fort,
 fades, so fades . . in gloom my hope's . . re - splen - - - dent

mf *f* *mf* *mf*

eth, So fades in gloom my hope's re - splen - dent light, And
 that thought brings com - fort as a ray . . of light, Where
 light, so fades in gloom my hope's re - splen - dent light, ; And

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

Allegro gioioso.

all . . . is night, . . . is night.

all . . . is night, . . . is night.

all . . . is night, . . . is night.

RAIMON (*with boisterous gaiety*).

To Li - ét, to Li -

Allegro gioioso. ♩ = 92.

pp *f*

Ped.

** Ped.*

CHORUS. SOPRANO (*with boisterous gaiety*).

To Li - ét, to Li - ét, we fol - low, we fol - low, to Li - ét,

ALTO.

To Li - ét, we fol - low, we fol - low, to Li - ét,

TENOR.

To Li - ét, to Li - ét, we fol - low, we fol - low, to Li - ét,

CHORUS. BASS.

ét, To Li - ét, we fol - low, we fol - low, to Li - ét,

f

to Li - ét, to Li - ét, to Li - ét, to Li - ét,

to Li - ét, to Li - ét, to Li - ét, to Li - ét,

to Li - ét, to Li - ét, to Li - ét, to Li - ét,

to Li - ét, to Li - ét, to Li - ét, to Li - ét,

f

to Li - ét, . . . we fol - low, to Li - -

to Li - ét, . . . we fol - low, to Li - -

to Li - ét, . . . we fol - low, to Li - -

to Li - ét, . . . we fol - low, to Li - -

to Li - ét, . . . we fol - low, to Li - -

to Li - ét, . . . we fol - low, to Li - -

ét, . . . to Li - ét, we fol - low, we fol - low, to Li - ét, . . . to Li - ét, . . .

ét, . . . to Li - ét, we fol - low, we fol - low, to Li - ét, . . . to Li - ét, . . .

ét, . . . to Li - ét, we fol - low, we fol - low, to Li - ét, . . . to Li - ét, . . .

ét, . . . to Li - ét, we fol - low, we fol - low, to Li - ét, . . . to Li - ét, . . .

ét, . . . to Li - ét, we fol - low, we fol - low, to Li - ét, . . . to Li - ét, . . .

ét, . . . to Li - ét, we fol - low, we fol - low, to Li - ét, . . . to Li - ét, . . .

to Li - ét, . . . to Li - ét, . . .

to Li - ét, . . . to Li - ét, . . .

to Li - ét, . . . to Li - ét, . . .

to Li - ét, . . . to Li - ét, . . .

to Li - ét, . . . to Li - ét, . . .

to Li - ét, . . . to Li - ét, . . .

Ped. *Ped.*

f

Ped.

RAIMON. *mf* *Meno mosso.*

Where tour - ney . . . and fête Will chase, . . . will chase one an -

Meno mosso.

- - oth - - er, All fear . . . to a - bate . . . All

an - - guish to smo - ther; Where the maze . . . of the dance . .

Will . . gal - - - - ly re - ceive us, Where an a - mor - ous

glance . . Will de - light . . . and de - ceive. . . .

N MARGARIDA.

mf So fades in gloom my hope's re-splen-dent light, And all is night, is night.

AZALAIS.

mf This thought bring com-fort, as a ray of light Where all is night, is night.

GUILLEM.

mf So fades in gloom my hope's re-splen-dent light, And all is night, is night.

us.

Where the trou -

N

badour's art . . . And the sound . . . of the lyre Will kin - dle each

heart With the flame of de - sire, Where the trou -

badour's art . . . And the sound . . . of the lyre Will kin - dle each

heart . . . With the bright burn-ing flame of de - sire, with the bright . . .

p *f*

burn-ing flame of de - sire. . .

CHORUS. SOPRANO.

ALTO. Where tour - ney and fête Will chase, . . . will chase one an -

TENOR. Where tour - ney and fête Will chase, . . . will chase one an -

BASS. Where tour - ney and fête Will chase, . . . will chase one an -

Where tour - ney and fête Will chase, . . . will chase one an -

oth - er, All fears . . . to a - bate, . . . All an - guish to

oth - er, All fears . . . to a - bate, . . . All an - guish to

oth - er, All fears . . . to a - bate, . . . All an - guish to

oth - er, All fears . . . to a - bate, . . . All an - . . .

5 7

O THE LADIES.

sino - ther, Where the maze of the dance Will gai - - ly re - ceive us.

sino - ther, Where the maze of the dance Will gai - - ly re - ceive us.

sino - ther.

- - guish to smo - ther.

To Li - ét, to Li - et, . . .

To Li -

THE KNIGHTS.

Where an a - mor-ous glance Will de - light . . . and de - ceive . . .

Where an a - mor-ous glance Will de - light . . . and de - ceive . . .

. Where the trou - - badour's art And the sound . . . of the lyre Will

ét, Where the trou - - badour's art And the sound . . . of the lyre Will

us, Where the trou - - badour's art And the sound . . . of the lyre Will

us, Where the trou - - badour's art And the sound . . . of the

kin - - dle each heart With the flame of de - sire,

kin - - dle each heart With the flame of de - sire,

kin - - dle each heart With the flame of de - sire,

lyre will kin - dle each heart With the flame, with the flame of de -

. Where the trou - - badour's art And the sound of the lyre Will

. Where the trou - - badour's art And the sound of the lyre Will

. Where the trou - - badour's art And the sound of the lyre Will

- sire, Where the trou - - badour's art And the sound of the

kin - - dle each heart With the bright burning flame, with the

kin - - dle each heart With the bright burning flame, with the

kin - - dle each heart With the bright burning flame, with the

lyre, Will kin - dle each heart With the bright burning flame, with the

flame of de - sire, . . . with the flame of de - sire. . . .

flame of de - sire, . . . with the flame of de - sire. . . .

flame of de - sire, . . . with the flame of de - sire. . . .

flame of de - sire, . . . with the flame of de - sire. . . .

a tempo. *Più mosso.*

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

Più mosso. ♩ = 92.

a tempo. *f*

(Horses are brought in. Raimon and Guillem mount. Margarida and Azalais are carried in a litter. Men with torches lead the way.)

To Li - ét, to Li - ét, we fol - low, to Li - ét. . . .

To Li - ét, we fol - low, to Li - ét. . . .

To Li - ét, to Li - ét, we fol - low, to Li - ét. . . .

To Li - ét, we fol - low, to Li - ét. . . .

(As all disappear, the refrain of the hunters' chorus is heard from a distance.)

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

Piano accompaniment for the second system, including dynamic markings like "p" and "dim."

CHORUS (behind the scenes).

TENOR.

Swift - er than hor - ses and hounds is death, . . . swift - er than

Swift - er than hor - ses and hounds is death, . . . swift - er than

Piano accompaniment for the chorus section, including markings like "B.H.", "Fed.", and an asterisk.

hor - ses and hounds is death. . . . hor - ses and hounds is death. . . .

Piano accompaniment for the chorus section, including a "p" dynamic marking and "(Slow curtain.)" instruction.

Piano accompaniment for the final system, including dynamic markings "pp" and "ff".

END OF THE SECOND ACT.

ACT III.

PRELUDE.

Allegro giovale. $\text{♩} = 72$.

f *fz fz fz*

fz mf p leggiero. *fz mf*

p fz mf p

mf cres.
Ped. *

f

The first system of music consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, marked with accents and a section marker 'A' at the end. The lower staff provides a harmonic accompaniment with chords and moving lines, marked with piano (*p*) dynamics and accents.

The second system continues the piece with two staves. The upper staff features a triplet of eighth notes. The lower staff has a steady accompaniment with chords and moving lines, marked with accents.

The third system consists of two staves. The upper staff includes a triplet of eighth notes. The lower staff has a steady accompaniment with chords and moving lines, marked with forte (*f*) dynamics and accents.

The fourth system is divided into two parts. The upper staff features a trill (*tr*) and a melodic line. The lower staff is split into two staves labeled 'R.H.' and 'L.H.', with dynamic markings *fz* and *p* respectively. The lower-left staff has a circled ending symbol.

The fifth system consists of two staves. The upper staff features a triplet of eighth notes. The lower staff has a steady accompaniment with chords and moving lines, marked with accents.

The sixth system consists of two staves. The upper staff features a triplet of eighth notes. The lower staff has a steady accompaniment with chords and moving lines, marked with forte (*f*) dynamics and accents.

The seventh system consists of two staves. The upper staff is marked with section marker 'B' and includes a triplet of eighth notes. The lower staff has a steady accompaniment with chords and moving lines, marked with dynamics *fz*, *mf*, and *p*. A 'Ped.' instruction is at the bottom left, and an asterisk (*) is at the bottom center.

First system of musical notation. The right hand features a complex melodic line with triplets and slurs. The left hand provides a rhythmic accompaniment. Dynamics include *f* and *fx*. Pedal markings are present: *Ped.* with an asterisk, *Ped.*, ** Ped.*, and ** Ped.*

Second system of musical notation. The right hand continues with melodic development. The left hand has a steady accompaniment. Dynamics include *p*. Pedal markings include *Ped.* with an asterisk.

Third system of musical notation. The right hand has a more active melodic line. The left hand accompaniment is consistent. Dynamics include *p*. Pedal markings include *Ped.* with an asterisk.

Fourth system of musical notation. A section marked *C* (Crescendo) begins. The right hand has a melodic line with slurs. The left hand accompaniment is active. Dynamics include *pp*.

Fifth system of musical notation. The right hand has a melodic line with slurs. The left hand accompaniment is active. Dynamics include *p* and *cres.*

Sixth system of musical notation. The right hand has a melodic line with slurs. The left hand accompaniment is active. Dynamics include *mf* and *f*.

Seventh system of musical notation. The right hand has a melodic line with slurs. The left hand accompaniment is active. Dynamics include *f*.

First system of musical notation. Treble and bass staves. Dynamics: *fx*, *mf*, *p*, *fx*, *mf*. Includes a crescendo hairpin.

Second system of musical notation. Treble and bass staves. Dynamics: *p*, *fx*, *mf*, *p*. Includes a crescendo hairpin.

Third system of musical notation. Treble and bass staves. Dynamics: *mf*. Includes a crescendo hairpin.

Fourth system of musical notation. Treble and bass staves. Dynamics: *f*. Ends with the instruction *Silent.*

Fifth system of musical notation. Treble and bass staves. Dynamics: *ff*. Includes the instruction *marcato.*

Sixth system of musical notation. Treble and bass staves. Dynamics: *ff*. Includes the instruction *Ped.* and an asterisk.

Seventh system of musical notation. Treble and bass staves. Dynamics: *ff*, *mf*. Includes the instruction *Ped.* and an asterisk. Ends with a double bar line and repeat sign.

ben marcato.

f sempre.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 3/4. The music is marked 'ben marcato.' and 'f sempre.'.

The second system continues the musical piece with similar rhythmic patterns and dynamics.

The third system features a long melodic line in the treble clef, with a fermata over the final note. The bass clef continues with accompaniment.

The fourth system shows complex rhythmic figures in both staves, with some notes beamed together.

The fifth system features a prominent bass line in the lower staff, with the upper staff providing harmonic support.

The sixth system concludes the piece with a final cadence in both staves.

THE FEAST.

Night. In the background (B.) a medieval castle festively illuminated, from the open windows of which the sounds of music are heard at intervals. In the foreground (A.) a lady's bower, (part of the castle) with a balcony, from which a flight of stairs leads down to the stage. Left of the stage a garden with flowers and large rosebushes. Moonlight fitfully obscured by clouds. In the foreground (C.) a marble seat. Guillem is leaning against a pillar close to the bower and concealed by its black shadow. Immediately after the curtain rises, Margarida steps from the lighted room on to the balcony.

Andante. $\text{♩} = 66$.

Andante. $\text{♩} = 66$. *p* (Curtain rises.)

The piano introduction consists of two staves. The right hand features a melodic line with triplets and slurs, while the left hand provides a harmonic accompaniment with chords and moving lines. The tempo is marked 'Andante' with a quarter note equal to 66 beats per minute. The dynamic is 'p' (piano). A bracket above the right hand indicates the 'Curtain rises'.

Allegretto. $\text{♩} = 76$.

Andante ma un poco più mosso.

Allegretto. $\text{♩} = 76$. *f* *Ped. ** *p*

The piano accompaniment for the first vocal entry is divided into two systems. The first system is marked 'Allegretto' with a quarter note equal to 76 beats per minute. It features a rhythmic accompaniment with eighth and sixteenth notes. The second system is marked 'Andante ma un poco più mosso' and shows a change in tempo and dynamics to 'p' (piano). A 'Ped. *' (pedal) marking is present.

MARGARIDA.

p

Lone is my life . . as the night is, lone-ly, Far . . from the feast-ing crowd

Margarida's vocal line is written on a single staff. It begins with a piano (*p*) dynamic. The lyrics are: "Lone is my life . . as the night is, lone-ly, Far . . from the feast-ing crowd". The melody is characterized by slurs and triplets.

Allegretto.

Andante.

. . . lies my way, . . Dark is my life as the

Allegretto. *f* *fz* *p* *Ped. **

The piano accompaniment for the second vocal entry is divided into two systems. The first system is marked 'Allegretto' and features a rhythmic accompaniment with eighth and sixteenth notes. The second system is marked 'Andante' and shows a change in tempo and dynamics to 'p' (piano). A 'Ped. *' (pedal) marking is present.

Un poco animato.

night is, on-ly A sin-gle star . . sheds its trem-u-lous ray. . . Once my soul I was

p *mf dolce.*

Margarida's vocal line continues on a single staff. The lyrics are: "night is, on-ly A sin-gle star . . sheds its trem-u-lous ray. . . Once my soul I was". The melody is characterized by slurs and triplets. The dynamic is 'p' (piano) and the tempo is 'Un poco animato'. The phrase 'mf dolce.' is written below the staff.

fain to sur-ren - der . . . To a star . . . as it shone from a - bove; . . . Stead-fast as heaven's own

vault seem'd its splen - dour, And its light was the lustre of love. . . . Ah! . . . but it

fa - ded, ah! . . . but it van - ish'd, Cloud - covered dark-ness

reigns in the night; And the bright - ness of love is ban - ish'd

From a heart . . . that was va - lued light.

rit. *A molto accelerando.*

RECIT. GUILLEM (coming forth into the light reflected from the room).

Va-lued be-yond the trea-sures of the earth, By one whose boldest dream durst not di-vine The

Recit. *p*

se-cret thus re-vealed un-to the night. . . Re-vealed . . . a-las!

tranquillo. MARGARIDA (passionately). *p* *tranquillo.*

*Ped. ** *Ped. **

to one whose recreant heart Dis-dained . . . the love his wanton tongue had won . . .

accelerando. *calando.* *accelerando.* *calando.* *p*

*Ped. ** *Ped. **

GUILLEM.

La-dy, my heart . . . is true as yon-der star . . . That shines . . . in stead-fast

ra-diance, . . . high in heav'n . . . Though clouds

pp

MARGARIDA.

accel.

ob - scure it here be - low. . . . Your sis - ter - Name not her name!

a piacere.

fic - kle and false as thou, Her guilt is deep - er e - ven as my trust In her . . was more un . .

B molto tranquillo. GUILLEM.

calando.

- bounded. To pre - serve Your life from dan - ger, she imperilled hers, And dear - er far her

p = Come 1ma.

hon - our; her qui - ver - ing lips . . Truth's own fair por - tals

p = Come 1ma.

accelerando.

part - ed for your . . sake . . To is - sue false - hood . .

accelerando.

mf

MARGARIDA.

Vivo.

Ah, my fate! my fate!

Vivo. ♩ = 126.

cres.

mf

p fz

That in one mesh of guilt and shame en-tangles All whom

(She rapidly descends the steps, Guillem hastens to meet her. They embrace.)

I love, who love me;

mf

f

C Andante.

Andante. ♩ = 63.

Ped. *

Ped. *

QUASI RECIT.
singhiozzando.

and is it true, . . . And may I fond-ly cre-dit that the heart . . . Whose

passionate pulse beats strong against my breast Was mine, . . . and is?

GUILLEM. *a piacere.*
To all e - ter - ni - ty! . . .

(They descend to the stage.)
Allegro. ♩ = 96.

p *mf* *f* *fc* *fc*

GUILLEM.

Through the dan - gers sur - round - ing our path . . . in threat-en-ing ar-ray, Through

p *Ped. **

doubt . . . and thro' fear, . . . Great . . . love has guid - ed our steps, has

*Ped. **

light - ed our way; It lives, it is here, lives, . . . it is

calando.

calando.

mf
Through the dan - gers sur - round - ing our path . . in threat - en - ing ar - ray, . . Through
here, . . .
p

doubt . . and through fear, . . Great . . love . . has guided our steps, . .
p
Ped. *

mf
has light
Great . . love . . has guid - ed, has guid - ed our steps,
cres. *p*
Ped. * Ped. *

ed our way,
It lives, . . . it is
mf
p
Ped. *

mf *sempre accelerando.*

It lives, it is here.

here.

sempre accelerando.

Ped. *

rit. molto. **D** *a tempo.*

It . . lives, it is here.

rit. molto. *a tempo.*

It . . lives, it is here.

D

f *rit. molto.* *p a tempo.*

Ped. *

p

In . . these eyes, which shine . . through the gloom

mf

with a mes-sage . . of bliss. . . .

p

In these hands, on these trem-u-lous lips . . which I

mf
Its flame has en-kindled our hearts with un-
grasp, which I kiss. . . I kiss. . .

quench . . . a - ble fire.
mf
Its call is the voice of the night and its

p
It beck-ons, it leads to a
breath . . . is de - sire. . . It beck-ons, it leads to a

pp *rit.*
ha - ven of in - fin - ite rest, . . . To a goal, . . . to a
ha - ven of in - fin - ite rest, . . . To a goal, . . . to a

a tempo.

home, . . . It beck-ons, it leads to a ha - ven of in - fi-nite

home, . . . It beck-ons, it leads to a ha - ven of in - fi-nite

p a tempo.

pp rit. *a tempo.*

rest, . . . To a goal, . . . to a home . . .

rest, . . . To a goal, . . . to a home . . . We ask not

mf

rit. *a tempo.* *ten.*

whi - ther, we fol - low its po - tent be-hest, We hast - - en, we

ten.

mf *dolce.*

We ask not whi - ther, we fol-low its po - tent be-hest, . . .

come, . . . We ask not

ten. *ten.*

accel. e cres.

We ask not whi - ther, we ask not whi - ther, We hast - en, we
whi - ther, we fol - low its po - tent be - hest, . . . We . . . hast - en, we

accel. e cres.

Ped. *

come, . . . we . . . come, . . .
come. . . we . . . come, . . .

f *f* *Sva*

mf

Ped. *

Through the dan - gers sur - round - ing our path, in threat - 'ning ar - ray, Through
Through the dan - gers sur - round - ing our path, in threat - 'ning ar - ray, Through

Sva *E*

f

Ped. * *Ped.*

doubt . . . and through fear. . . Great love has guid - ed our steps, has
doubt . . . and through fear. . . Great love has guid - ed our steps, has

p *p*

Ped. *

light - ed our way, It lives, . . . it lives, lives, . . . it is

light - ed our way, It lives, . . . it lives, lives, . . . it is

slargando.

f

slargando.

f

slargando.

here, Love has guid - ed our steps, has light - ed our way, . . . It

here, Great love . . . has guid - ed . . . our steps, . . . It

mf

mf

p

lives, . . . it is here, It leads to a ha - ven of in - fi - nite rest. . .

lives, it . . . is here. We

p

mf

Ped.

*

To a goal, . . .

ask . . . not whi - ther, we fol - low its po - tent be - hest, To a

mf

mf

Ped.

*

to a home. We hast - en, we
 goal, . . . a home. We hast - - - en, we

mf

mf

p

Ped.

come, we hast - en, we come,
 come, we hast - en, we come,

mf

mf

f

f

Sve...

p

p

Ped.

we come, . . . we come!
 we come, . . . we come!

rit.

rit.

più animato.

più animato.

Sva...

f

rit.

f

They stand in close embrace.

Sva

ff

fz

fz

Ped.

At this moment a loud flourish of trumpets announces the end of the feast. The gates are thrown wide open and a bright streak of light is thrown from the interior of the castle on to the stage. Cavaliers and ladies, single and in groups, preceded by torch-bearers, are making their way across the back of the stage (from R. to L.). At the sound of the flourish the lovers have hastily retreated amongst the bushes behind the seat (L.) After a time Count Robert, in lively conversation with several cavaliers, comes to the front of the stage.

Allegretto gioviale. $\text{♩} = 72$.

COUNT ROBERT.

Good night, my gal-lant gen - tle-men, I hope That wine,

and fare, and dance . . . were to your li - king.

CHORUS.

TENORS.
L'istesso tempo.

The feast will be re - mem-ber'd in Pro-vence, For po - tent wine, for po - tent wine,

BASSES.

The feast will be re - mem-ber'd in Pro-vence. For po - tent wine, for po - tent wine,

L'istesso tempo.

mf

and eyes . . . bright as the lus - tre Shed by a thou - sand tor - ches ;

mf

and eyes . . . bright as the lus - tre Shed by a

fz *p* *fz* *p*

a - las ! a - las ! that things So . . . fair must end ; . . .

thou - sand tor - ches ; a - las ! . . . a - las ! that

fz *p*

good night, our no - ble host !

things . . . So fair must end ; good night, our no - ble host !

fz *p*

COUNT ROBERT.

Nay, nay, not end - ed yet ! remem - ber, sirs, That in the cool of

ben marcato. *p*

ear - ly dawn a contest At ball . . will here be fair - ly matched ; two coun - ties Will send their

play - ers, I'm . . . for Ta - ra - scon ; . . .

CHORUS (laugh).

Ha ! ha, ha, ha, ha, ha, ha,

Ha ! ha, ha, ha, ha, ha, ha,

(On turning round to shake hands with the cavaliers, he catches a glimpse of Margarida's white dress ; he is about to go nearer. Guillem, drawing his dagger and hiding his face with his cloak, stands before Margarida.

Who will be with me ? well, good night! . .

tr

mf

But ho! . . . Whom have we here ?

CHORUS (retaining Robert.) *pp*

My Lord! . . *pp* my

My Lord! my

Lord! . . it is not wise To pry . . . in-to the se - crets of the

Lord! . . it is not wise To pry . . . in-to the se - crets of the

Ped. *

RECUR.

(Laughing.) Ah well, you're right, you're

night . . And spoil good sport. . . Ha ha ha ha ha!

night . . And spoil good sport. . . Ha ha ha ha ha!

f *rit.*

Meno mosso.

right, Who knows . . perhaps some gal-lant trou - ba - dour . . Is search - ing for his

p *Meno mosso.*

rit. *Come 1ma.* (Exeunt, laughing, Count Robert into the castle; the cavaliers, & back.)

"pearl" a-mongst these bush-es. *CHORUS (laughing).*

Ha ha ha ha ha ha ha ha ha ha ha ha!

Ha ha ha ha ha ha ha ha ha ha ha ha!

Come 1ma. *tr*

(The gates of the castle are closed immediately after Robert has entered, and the lights at the windows have been extinguished during the foregoing, so that the stage, but for the light from Margarida's room, is again left in darkness.)

L'istesso tempo.

MARGARIDA (coming forth from her retreat in great excitement).

Allegro.

RECIT.

f *a tempo.* *mf*

They laugh at me . . . and at our love; . . . my hon - our Is

stained with in - fa - my, my name a byword In the lewd mouths of

men.
GUILLEM.

And whose the guilt? Whose bab - bling lips revealed un - to the world

The sa - cred name en - grav - en on my heart, Cast - ing a pearl rich - er than

mf

all the earth, In - to the dust? If thus the gift of song . . .

p *cres.*

Rit. rit. *p* *f a tempo.*

Is bit - ter to the saint at whose fair shrine It wor - ships, per - ish then my dis - so - nant

f *p ritard.* *a tempo.*

sempre f

lute, . . . Per - ish . . . the hand that strikes it, . . . and the

fp *fp* *fp*

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

f rit. *a tempo.*

heart That vi - brates with its chords!

f *poco rit.*

Ped. ***

(He averts his face and stands in deep dejection).

molto meno mosso.

H *pp* MARGARIDA (*going up to him, very tenderly*).

Nay, say not so, Do not re - vile your song, it was the link That bound us

molto meno mosso.

twain, lis-ten-ing to its soft voice, . . . What to me . . . is the world . . . and all its

bab-ble? E'en let them talk; . . . are we not here, . . . a - lone And safe at

least for one brief hour? . . . for see, The moon has hid her face, . . . the voice of

birds Is hush'd among the branches, and the night Lies dark and silent.

Sua

ppp *p*

Larghetto soave. *GUILLER. dolce.*

Larghetto soave. ♩ = 60.

Night, with-in the amp-le folds of thy dark - ness,

p

MARGARIDA.

Hide us encom-pass us. . .
 Hide . . us, encom-pass us, encom-pass us. . . From the brightness of

pp *p*

Ped. 8va Bassa.....*

Cov - er us, shel-ter
 day, from the pry - ing eyes of the world Cov - er us, shel-ter us, . . shel - ter

p

us, From thy bo - som we sprang, to thine arms we re - turn,
 us. From thy bo - som we sprang, to thine arms we re -

p

Ped. * *Ped.* *

Thou art cra - dle and grave, . . . and grave, . . . Thou . . art
 - - turn, . . . Thou art cra - dle and grave, . . . Thou . . art

p *pp* *p* *pp*

Ped. * *Ped.* * *Ped. 8va Bassa*.....*

rit. *a tempo.* *I*

cra - - die and grave. . . . Hear . . us, oh, migh - ty mo - -

cra - - die and grave. . . . Hear . . us, oh, migh - ty mo - -

rit. *a tempo.* *I*

p legato.

Ped.
Sva. Bassa ----- *

ther! Hear us, oh, migh - ty mo - ther! with lift - ed hands Thy help we crave. . .

ther! Hear us, oh, migh - ty mo - ther! with lift - ed hands Thy help we crave. . .

Sva.

Ped. *

p What the dawn may bring . . . to us, be it shame, be it death, We ask not, nor

p What the dawn may bring . . . to us,

Sva.

p

fear, What the dawn may bring to

We ask not, nor fear, What the dawn may bring to us, be it shame, be it

us . . . We ask . . . not, nor fear, Hear us, oh, mighty mo .
 death, We ask . . . not, nor fear, . . . Hear us, oh, mighty mo .

This system contains the first two vocal lines and the piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and chords in the left hand. Dynamics include *pp* (pianissimo) and *ppp* (pianissimissimo).

ther! . . .
 ther! . . . On - ly one brief last hour, let us live, let us

This system continues the vocal lines and piano accompaniment. The piano part has a more active eighth-note accompaniment. Pedal markings (*Ped.*) and asterisks (*) are used to indicate phrasing and dynamics.

On - ly one brief last hour let us live, let us dream . . . While . . . thou . . . art
 dream, . . . While . . . thou . . . art here, . . . while thou art

This system continues the vocal lines and piano accompaniment. The piano part features a consistent eighth-note accompaniment. A *poco cres.* (poco crescendo) marking is present in the piano part. Pedal markings and asterisks are used throughout.

here, . . . On - ly one brief last hour let us
 here, . . . On - ly one brief last hour let . . . us

This system concludes the vocal lines and piano accompaniment. The piano part continues with the eighth-note accompaniment. A *calando.* (ritardando) marking is present in the piano part. Pedal markings and asterisks are used.

dream, let . . us live, While thou art here. . . .

dream, let . . us live, While thou art here. . . .

Sva.

p *rit.* *pp* *a tempo.*

(Margarida reclines on the seat, Guillem kneels before her.)

Sva.

(The distant voices of birds are

heard ; after a while, the signs of early dawn are seen on the horizon.)

(At the same time Azalais appears at the window of Margarida's bower. She looks round anxiously, and comes out on the balcony. Seeing the lovers she begins to sing, at first very gently, afterwards, as she fails to attract their attention, louder and louder.)

Andantino. $\text{♩} = 48.$

AZALAIS.

Beneath a haw - . . thorn on a bloom - . . ing

lawn, . . . A la - dy to her side . . . her friend . . . had

drawn, . . . Un - til the watch-er saw the ear - ly dawn.

ostando.

a piacere. *a tempo.* *mf*

Ah . . . me, ah me! . . . the dawn! . . . the dawn, it comes too soon, . . . Ah

colla voce. *a tempo.* *mf* *dim.*

calando.
me ! the dawn, it comes too . . . soon. Oh, that the sheltering night would nev-er

colla voce.
Ped. *

fee, . . . Oh, that my friend would nev-er part from me, . . .

Ped. *

And nev-er might the watch the dawn-ing see! Ah me! . . . the dawn, it

rit. *a tempo.* *K*

rit. *a tempo.*

comes too soon, . . . ah me, . . . ah me! the dawn, . . . it comes too

p

calando, dim.
soon.

calando.

Now, sweet - est friend, . . . to me with kiss - es

cling, . . . Down in the mea - . . . dow where the ou - sels

sing. . . No harm shall hate . . . and jealous envy bring ;

a piacere.

colla voce.

Ah . . . me, ah me! the dawn, . . . the dawn, it comes too soon, . . . ah

a tempo.

mf

a tempo.

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

me ! the dawn, it comes too . . . soon. . . Lov - ers, a-rise ! the stars begin to

calando.

p

Ped. *

pale, . . . The lark has hush'd the tim-id nightin - gale. . . .

Ped. * *Ped.* *

p A-rise ere dawn . . . bring day and day bring bale, Ah me! . . . the dawn, it

rit. *cres.* *a tempo.*

comes too soon, . . . ah me, . . . ah me! the dawn, . . . it comes too

mf *p*

(During the song the dawn has grown brighter and brighter, and at this moment the sun rises. The lovers have paid no attention to Azalais. At last Margarida, as in a dream, repeats the song.)

MARGARIDA. *a piacere.*
 Ah . . . me, ah me!

lunga. *a tempo.*

soon.

a tempo.

(At the sound of her voice Guillem rouses himself. Both rise.)

ah . . . me, ah me! the dawn, . . . it comes too soon. . . .

Ah . . . me, ah me! the dawn, . . . it comes too soon. . . .

mf *a tempo accelerato.* *dim.* *a tempo accelerato.* *p*

GUILLEM (*very passionately*). *cres. e accel.*

The dawn, .. the . . dawn! . . its bright - ness o - mens ill, Its

cres. e accel.

(After a hasty embrace, Margarida ascends the steps, and is met halfway by Azalais, with whom she enters the room.)

Lov - ers, a - rise, the stars be - gin to

ro - se-ate gleam . . is death, . . for we must part. . .

mf *rit.* *p dolce.*

Guillem waits until she appears for a moment at the window, waving her kerchief to him.)

rit. *a tempo.*

Farewell, thine own . . till death. . .

rit. *a tempo.* *rit.*

pale, . . Lov - ers, a - rise, the stars be - gin to pale, . . *rit.*

Till death . . *rit.*

rit. *p a tempo.* *rit.*

a tempo. *passionato.*
 Fare - well, fare -
 A-rise ere dawn bring day, and day bring bale. . . Ah me, the dawn it
a tempo. *passionato.*
 own! Fare - well. Fare -

a tempo. *rit.* *dolce.*
 well, fare - well, fare - well.
p *rit.* *a tempo.* *dolce.*
 comes, it . . comes too soon, ah me, the dawn it comes too soon.
rit. *dolce.*
 well, fare - well, fare - well.
dim. *rit. R.H.* *p a tempo.*
 Ped. *

(Maryaridu is drawn from the window by Azalais.)
 (Eloi Guillem, L.)

As Guillem disappears, enter (R. and L. back) two trumpeters, one dressed in red, the other in blue. They meet in the centre of the stage, and, standing with their backs to each other, blow two signals each on their trumpets. Immediately after this a crowd of women, knights, pages, retainers and peasants begin to collect from all sides. At last enter from the castle Count Raimon and Count Robert.

Alla marcia ♩ = 116.

p
staccato.

Trumpets on the stage. *f*

p ben marcato.
staccato.

sempre f
tr

tr

tr

tr

Enter Counts Raimon and Robert.

Enter (again R.L. back) the players, four to each party, those representing Tarascon in blue, those of Rossilho in red.
Allegretto. ♩ = 92. leggiero.

They are dressed in loose tunics, hose and shoes, with girdles round their waists. To the latter are attached their shuttlecocks.

They carry in one hand a battledore, in the other a staff with a red and blue pennon respectively. They walk round the stage

Musical score for the first system, featuring a piano accompaniment with dynamic markings 'p' and 'f'.

bowing to the Counts (right foreground) as they pass. They then proceed to make the "Courts" by fastening the flagstaves

Musical score for the second system, featuring a piano accompaniment with dynamic markings 'f.' and 'p', and a 'Ped.' marking.

in the ground. The staves in the centre line are then connected with a silken cord, parallel with the sides of the stage. After

Musical score for the third system, featuring a piano accompaniment with 'Ped.' markings.

this they measure the courts by pacing them in both directions and also diagonally.

Musical score for the fourth system, featuring a piano accompaniment with dynamic markings 'cres.', 'tr', and 'ff'.

Musical score for the fifth system, featuring a piano accompaniment.

As two and two they meet at the cord they beat their battledores against each other, the crowd shouting each time "Rossiko, Tarascon."

Musical score for the sixth system, featuring a piano accompaniment with dynamic markings 'p' and 'ff', and a 'N' marking.

CHORUS. SOPRANO.
 Ros - sil - ho, Tar - as - con . . .

ALTO.
 Ros - sil - ho, Tar - as - con . . .

TENOR.
 Ros - sil - ho, Tar - as - con . . .

BASS.
 Ros - sil - ho, Tar - as - con . . .

After this they begin the "Jeu de Paume," resembling modern Lawn Tennis, accompanied by the song

Alla marcica.

of the Chorus. The latter gradually close round them, turning their backs on the two Counts, who, after showing some interest

in the game, have sat down on the seat.

Every time the refrain,

Tempo di Valse. $\text{♩} = 63$.

"JEU DE PAUME."

"Alavia gélés" ("Away ye jealous") is sung, some of the Chorus turn round and look for a moment slyly at the Counts.

7
O
ben marcato.

This system shows the beginning of a piece in G major. The right hand starts with a treble clef and a key signature of one sharp (F#). It features a melodic line with a fermata over a half note 'O' and a subsequent eighth-note triplet. The left hand, in bass clef, provides a harmonic accompaniment. The instruction *ben marcato.* is written above the right hand.

mf
p
Ped. * *Ped.* * *Ped.* * *Ped.* *

This system continues the piece. The right hand has a melodic line with slurs and accents. The left hand has a steady accompaniment. The dynamic *mf* is marked at the start, and *p* appears later. Pedal markings are indicated as *Ped.* followed by an asterisk.

p
Ped. *

This system features a melodic line in the right hand with a slur and a fermata. The left hand continues with a rhythmic accompaniment. The dynamic *p* is marked, and a *Ped.* marking with an asterisk is present.

f

This system shows a change in dynamics to *f* (forte). The right hand has a melodic line with a slur and an accent. The left hand has a harmonic accompaniment with a slur.

mf
Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

This system returns to a *mf* dynamic. The right hand has a melodic line with slurs and accents. The left hand has a harmonic accompaniment. Multiple *Ped.* markings with asterisks are used throughout the system.

p
Ped. *

This system features a melodic line in the right hand with a slur and an accent. The left hand has a harmonic accompaniment. The dynamic *p* is marked, and a *Ped.* marking with an asterisk is present.

accelerando moltissimo.
f

This system concludes the piece with a *accelerando moltissimo.* instruction. The right hand has a melodic line with a slur and an accent. The left hand has a harmonic accompaniment. The dynamic *f* is marked.

CHORUS. *Meno mosso.*

mf To play . . at ball one ear - ly dawn, . . *p dolce.* The queen . .

mf To play . . at ball one ear - ly dawn, . . *p dolce.* The queen . .

mf To play . . at ball one ear - ly dawn, . . *p dolce.* The queen . .

mf To play . . at ball one ear - ly dawn, . . *p dolce.* The queen . .

To play at ball one ear - ly dawn, . . The queen

Meno mosso.

came to a gar - den lawn; . . *p* Ey - a! Ey -

came to a gar - den lawn; . . *p* Ey - a!

came to a gar - den lawn; . . *p* Ey - a!

came to a gar - den lawn; . . *p* Ey - a! Ey -

ped. * *Ped.* * *Ped.* *

mf a! Ey - . . . a! . . *Pp*

mf Ey - a! Ey - a! . . *p*

mf Ey - a! Ey - a! . . *p*

mf a! Ey - a! . . *p*

Ped. *

And so . . . it was

And so . . . it was

And so it

And so it

p *grazioso.* *p*

that it . . . be - fell; The king was old, the king was

that it . . . be - fell; The king was old the king was

was that it . . . be - fell; The king was old, the king was

was . . . that it be - fell: The king was old, the king was

p *grazioso.*

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

p *f*

grey, The page was young and bold and gay, And it was . . . the mer-ry month of

grey, The page was young and bold and gay, And it was . . . the mer-ry month of

grey, The page was young and bold and gay, It was . . . the mer-ry month of

grey, The page was young . . and bold and gay, It was . . . the mer-ry month of

May, . . . and it was . . . the mer - ry month of May, . . .

May, . . . and it was . . . the mer - ry month of May, . . .

May, . . . and it was . . . the mer - ry month of May, . . .

May, . . . and it was . . . the mer - ry month of May, . . .

ff

A - la - vi - a, a - la - vi - a ge - lôs, . . .

A - la - vi - a, a - la - vi - a ge - lôs, . . .

A - la - vi - a, a - la - vi - a ge - lôs, . . .

A - la - vi - a, a - la - vi - a ge - lôs, . . .

a - la - vi - a ge - lôs, . . . ge - lôs.

a - la - vi - a ge - lôs, . . . ge - lôs.

a - la - vi - a ge - lôs. . .

a - la - vi - a ge - lôs. . .

mf Youth is a blos - som and love is the rose, . . . youth . . . is a

mf Youth is a blos - som and love is the rose, . . . youth . . . is a

mf Youth is a blos - som and love is the rose. . . youth . . . is a

Youth is a blos - som and love is the rose, . . .

mf *p* *cres.*

f blos - - som and love, and love is the rose. . .

mf youth is a blos - som and love, and love is the rose. . .

mf blos - - som and love, and love is the rose. . .

youth is a blos - som and love, and love is the

f *ff* *Q* *Più animato come lma.*

mf *tr*

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

p *ped.*

accelerando moltissimo.

mf *meno mosso.* *p*

She spake, "who with me to play is fain, . . . He may be

mf *meno mosso.* *p*

She spake, "who with me to play . . . is fain, . . . He may be

mf *meno mosso.* *p*

She spake, "who with me to play is fain, . . . He may be

mf *meno mosso.* *p*

She spake, "who with me to play is fain, . . . He may be

p *p*

crowned, he may . . . be slain! . . . Ey a! Ey

p *p*

crowned, he may be slain! . . . Ey a!

p *p*

crowned, he may be slain! . . . Ey a!

p *p*

crowned, he may be slain! . . . Ey a! Ey

p

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

mf

a! Ey . . . a! . . .

mf

Ey a! . . . Ey a! . . .

mf

Ey a! . . . Ey a! . . .

mf

a! Ey a! . . .

mf

Ped. *

For I . . . am a queen,
 For I . . . am a queen,
 For I . . . am a
 For I . . . am a

mf
p

and they guard me well, But I loath old age and its win - try
 and they guard me well, But I loath old age and its win - try
 queen, and they guard me well, I loath old age and its win - try

queen, . . . and they guard me well, I loath old age and its win - try

p grazioso.
p
grazioso.
Ped. * *Ped.* * *Ped.* * *Ped.* *

pall, And I . . . love the spring and the flowers with-al." So to the page . . she threw the
 pall, And I . . . love the spring and the flowers with-al." So to the page . . she threw the
 pall, I love the spring and the flowers with - al." To the page . . she threw the
 pall, I love the spring and the flowers with - al." To the page . . she threw the

p *f*
Sca

p *f*

ball, . . . so to the page she threw the ball, . . . A-la-

ball, . . . so to the page she threw the ball, . . . A-la-

ball, . . . so to the page she threw the ball, . . . A-la-

ball, . . . so to the page she threw the ball, . . . A-la-

vi - a, a - la - vi - a ge - lôs, . . . a - la - vi - a ge -

vi - a, a - la - vi - a ge - lôs, . . . a - la - vi - a ge -

vi - a, a - la - vi - a ge - lôs, . . .

vi - a, a - la - vi - a ge - lôs, . . .

mf lôs, . . . ge - lôs, . . . Youth is a blos - som, and

mf lôs, . . . ge - lôs, . . . Youth is a blos - som, and

mf a - la - vi - a ge - lôs, . . . Youth is a blos - som, and

mf a - la - vi - a ge - lôs, . . . Youth is a blos - som, and

love is the rose. . . . Youth . . . is a blos - som, and

love is the rose. . . . Youth is a blos - som, and

love is the rose. . . . Youth . . . is a blos - som, and

love is the rose. . . . Youth is a blos - som, and

p *cres.*

love, . . and love is the rose, love . . . is the

love, and love is the rose, love . . . is the

love, and love is the rose, love . . . is the

love, and love is the rose, love . . . is the

mf *accelerando moltissimo.*

f *p* *accel. moltissimo e crescendo.*

rose, love . . is the rose.

rose, love . . is the rose.

rose, love . . is the rose.

rose, love . . is the rose.

molto cres. *f*

During the following dialogue the crowd gradually disappears.

COUNT RAIMON (in a sarcastic tone).

S a tempo, ma tranquillo molto. *mf* quasi parlando.

Their song is tune - ful, and to

a tempo, ma tranquillo molto.

p

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

one who knew, One of us twain— it might con -

dolce.

COUNT ROBERT (*piqued*).

ceal a mean - ing Be - neath its grace . . . The rid - dle may be

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

calando. *a tempo.*

read By him who runs; a coun - tess or a

calando. *a tempo.* *ff* *f*

calando. *a tempo.*

queen, A po - et or a page, . . . where is the dif - fer - ence?

calando. *dolce.* *a tempo.*

COUNT RAIMON.

There is one la - dy - count - ess and an - oth - er, Her sis - ter,

*Ped. * Ped. **

COUNT ROBERT.

at this feast. But on - ly

ff

one Hight Mar - ga - ri - da, e'en that "price - less pearl," Which from the

calando. Lento. Lento. dim. calando. p. fren.

po - ets' song has grown to be Common to all men's lips, and known by all, Save its in - dul - gent own - er.

RECIT. 3 3 rit. T a tempo. f p rit. colla voce. a tempo. p

COUNT RAIMON (startled at first, but recovering himself).

What is a song? . . . A po - et's fan - cy, if compared with

love, . . . A-vowed . . . in mu-tual pas-sion . . . and be-

RECIT. COUNT ROBERT. COUNT RAIMON. COUNT ROBERT.

- fore A wit-ness? Who a-vowed, who witnessed? I! . . . And

Moderato. COUNT RAIMON.

witnessed what, and where? Ask me no more, Ask him who dreams of

Moderato. ♩ = 88.

(pointing to left.)

love . . . and of its gae-r-don In yon-der bower; . . .

Enter Guillem slowly from left. He is absorbed in reading a book. Robert goes up to him and before Guillem observes him, takes hold of the book and shuts it in a violent manner.

he ri-ses, see, he comes.

RECIT. COUNT ROBERT (*insolently*).

vivo.

GUILLEM.

A - wake, Sir po - et ! you have dreamt e - nough.

What means this

Recit.

f vivo.

COUNT ROBERT (*as before*).

U Più moderato.

taunt? It means . . e'en what it means. Ex - plain it as you will ; .

Più moderato. mf

(*ironically.*)

your coun - ten-ance— Craving our la - dies' par - don— does not please me,

Ped.

* *Ped.*

*

GUILLEM.

I do not like your ways.

This an - swers for My

Ped.

(*He lays his hand on his sword. When he is not immediately attacked he turns away as in thought while the two Counts consult with each other.*)

RECIT.

ways ; thy self . . . give an - swer for thine in - sult.

molto accel.

Recit.

f

fs

fs

FINALE.

Allegro animato. GUILLEM (to himself). *mf*

What - ev - er the end of our strife, . . . the

Allegro animato. ♩ = 72.
p

star of my love . . . Is stead - fast on high, . . . What - ev - er the end . . . of our

strife, . . . the star, . . . the star . . . of my love . . . Is stead - fast on

Piu largamente.

high.
 RAIMON. *p*

What-ev - er the clue or the de - vious tale of his love, He has lift - ed his

ROBERT. *p*

What-ev - er the clue or the de - vious tale of his love, He has lift - ed his
Piu largamente.

p *mf*

Is . . . stead - fast on high. It shines, and my

eye To a goal . . . that brings us dis-hon - - our,

eye To a goal . . . that brings us dis-hon - - our, *mf* the for - feit where-

heart is en-wrapt, . . . my heart is enwrapt in the bright - - - ness there-

mf

the for - feit where-of, Is his life, is his life, he must die, . . .

- of, Is his life, is his life, is his life, he must

of Though I . . . live, . . . though . . . I die, Though I live . . .
 . . . he must die, . . . he must die, . . . the for - feit where-of
 die, he must die, . . . the for - feit where-of

Ped. *

though I die, . . . I die, Though I . . .
 . . . Is . . . his life, he must die, Is . . . his
 Is . . . his life, he must die, Is . . . his

p

mf

live, . . . though I . . . die, *mf*
 life, . . . he . . . must die, In *mf*
 life, . . . he . . . must die, In

p *fx* *fx* *mf*

Piu animato.

deed . . and in word and in thought . . he has brav'd our re - venge, . . has in-sult-ed our
 deed . . and in word and in thought . . he has brav'd our re - venge, . . has in-sult-ed our

Piu animato.

mf *p*

Ped. *

mf *p*

His . . men - - a - cing word, . . with the sting . . of its in - - sult has
 pride. He has
 pride. He has

mf

wound - ed my pride, . . has wound - ed my pride, . . has wound - - ed my
 brav'd, has brav'd, . . has brav'd our re - venge, . . he has brav'd, . .
 brav'd, has brav'd, . . has brav'd our re - venge, . . has in-sult-ed our pride, . .

f

f

f

Ped. *

pride, . . the sting . . of its in - sult has wound - ed my pride, *mf*

he has brav'd our revenge, in-sult - ed our pride, One *mf*

he has brav'd our revenge, in-sult - ed our pride, One

f fz fz mf

is - sue is o - pen be - tween . . us, it lies with the sword ; . . This sword must de -

is - sue is o - pen be - tween . . us, it lies with the sword ; . . This sword must de -

W

mf p

*Ped. **

One is - sue lies o - pen be - tween us, it

- cide.

- cide.

p

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

lies, . . . it lies . . . with the sword, . . . one is - sue is o - pen be -

it . . . lies . . . with the sword, with the sword,

it . . . lies with the sword, . . . with the sword, with the sword,

- tween us, it lies . . . with the sword, one is - - sue is o - pen be -

it lies with the sword, one is - - sue is o - pen be -

it lies with the sword, one is - - sue is o - pen be -

Animandosi.

- tween . . . us, it lies, it lies with the sword, The

- tween . . . us, it lies, it lies with the sword, The

- tween . . . us, it lies, it lies with the sword, The

Animandosi sempre.

sword must de - cide. The star of my
 sword must de - cide. He has lift - ed his
 sword must de - cide. He has lift - ed his
Animandosi sempre.

love, it . . . shines, . . . my heart is enwrapt in the bright - ness thereof, . . .
 eye to a goal . . . that brings us dis-hon - our, the for - feit whereof . . .
 eye to a goal . . . that brings us dis-hon - our, the for - feit whereof . . .

mf Though I . . . live, . . . though . . . I die, though I live, . . .
mf Is . . . his . . . life, . . . he must die, . . . the for - feit whereof . . .
 Is his life, . . . the for - feit whereof . . .

accel. f though I die, I die, *mf* though I die, . . .
accel. f Is his life, he must die, *mf* he must die, . . . he must die, . . .
 . . . Is his life, he must die, he must die, . . . he must die, . . .

Sempre più animato. f One is - sue is o - pen be - tween . . . us, it lies . . with the
f One is - sue is o - pen, it lies . . with the sword, . . The
Sempre più animato. f One is - sue is o - pen be - tween . . us, the sword, The sword . . must de -

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

sword, the sword, . . the sword, . . the sword, . . the sword . . must de -
 sword must decide, the sword . . must de - cide, . . must de -
 - cide, must decide, the sword . . must de - cide, . . must de -

f cide, . . must . . . de - cide. . . *Piu presto.*
f cide, . . must . . . de - cide. . . *Piu presto.*
f cide, . . must . . . de - cide. . . *Piu presto.*

As Guillem and Robert draw their swords and make the first passes, Raimon, who has been watching them narrowly, runs up the steps leading to Margarida's bower and calls in at the window :

RAIMON. *f*
 Help ! there with - in ! they kill our
fz trem. *fz*

Y He descends the stairs and stands behind them hidden from the others. Margarida comes from the room and rushing down the stairs, throws herself between the two.

(spoken.)
 po - et : help ! Y Sea
fz *fz* *fz*

MARGARIDA (to Robert, in a frenzy of excitement). *Piu lento (declamato).*

Peace! . . . you shall not slay him, he is mine, . . .

Sva *colla voce.* *p*

Mine and none oth - er's, by his plight - ed troth. I love . . .

stringendo . . . molto . . . e . . . sempre . . . cres.

stringendo . . . molto . . . e . . . sempre . . . cres.

him, I would die for him!

Presto.

GUILEM. *ff*

Marga - ri - da! . . .

ROBERT. *ff*

A mar - vel! . . .

RAIMON. *ff*

A mar - vel! . . . (Very quick curtain.)

Presto. *fz*

Ped. *

ff *fz*

Ped. *

END OF THE THIRD ACT.

ACT IV.

"SANH DEL TROBADADOR."

Margarida's chamber at Castle Rossilho. The back of the stage is shut off by a heavy curtain. On the right a table is laid for supper, and lit by two candelabra, one at each end. Through a window on the left is seen a balcony with a low balustrade, to which a rope ladder is attached. Margarida is at the window close to Guillem, who stands outside in the balcony. Azalais walks anxiously about the room, and at times slightly parts the curtain as if listening for some one's coming.

Andante. ♩ = 69.

The musical score is written for piano and consists of seven systems of music. The first system begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is marked 'Andante' with a quarter note equal to 69 beats per minute. The first system includes dynamics of *f*, *pp*, and *p*. The second system includes *p*, *ffz*, and *p*, and ends with a 'Ped.' marking. The third system includes 'calando.' and 'a tempo. ffz f', and also has 'Ped.' markings. The fourth system features triplets and includes 'Ped.' markings. The fifth system is marked '8va...' and includes 'cres.' and 'f' markings, with a stage direction '(The curtain rises.)' above it. The sixth system is also marked '8va...'. The seventh system concludes the piece with a double bar line.

MARGARIDA (clinging to Guillem).

Fare - well! a - las! a voice with-in my heart Fore-tells it is for ev - er, for

dolce.

ev - er we must part, . . . fare - well.

AZALAIS.
Fare - well, . . . fare - well.

GUILLEM.
Fare - well, my queen, enthron'd with-in my

poco accel.

heart. . . Though years of hope . . . de - ferred. . . us twain . . . may

poco accel.

MARGARIDA.

Fare - well, . . . fare - well, . . . a-las! a voice with .

AZALAIS.
This last and mourn - ful greet - ing Is but . the

part. Farewell, my queen,

p in my heart Fore - tells it is . . for . . ev - er, for ev - er we must
p pre - sage of a hap - pi - er . . meet - ing, . . fare - well, fare -
p Though years of hope de - ferr'd. us . . twain . . may part, us twain may

pp *mf*

part. well. Dear sis - ter, cease your mourn - ful talk,

part. *mf*

mf *p*

Più animato. Sir po - et, change that do - lo - rous mien; a lit - tle time Pass'd in his
Più animato.

mf *mf*

hunt - ing seat with Coun - ty Ro - bert Will mer - ri - ly glide a - way,

R. H. *Ped.* *

MARGARIDA (interrupting).

AZALATS.

and af - ter that— But shall we meet a - gain? You

will, and soon - er And hap - pi - er than you think, sus - pi - cion will Be

lulled, ill - will for - got - ten; for this end Your loy - al friend and mine, at break of

day, Has gone be - fore; Sir Guil lem is to fol - low Without de - lay;

Ped. *

the hunt - ing train is gathered In yon - der court, heark - en!

accelerando.

I hear the sound . . . Of mer-ry horns, they wait your com-ing, go !

*accelerando.***MARGARIDA.****B** *Tempo lmo.**mf*

Fare-well, a - las ! a voice with-in my heart Fore-tells it is for ev - er, for
She goes to the window anxiously persuading Guillem to leave.

go.
B *Tempo lmo.**fp**Ped.** *Ped.* *

ev - er we must part, . . . fare - well.

Fare - well, . . . fare - well.

GUILLEM.

Fare-well, . . . my queen, enthroned with-in my

heart, . . . Though years of hope . . . de - ferred, . . . us twain . . . may

*p**cres.*

p *molto cres. e accel.*

Fare-well, . . fare - well, . . . a - las! . . . a voice with -

p *molto cres. e accel.*

This last and mourn - ful greet - ing Is but . . the

f *molto cres. e accel.* *p*

part, . . . Fare-well, . . my queen, . . .

fp *molto cres. e accel.*

*Ped. * Ped. **

f largamente.

- in my heart fore - tells it is for ev - - - er, for ev - er we must

f largamente.

pre - sage of a hap - - pi - er meet - - - ing, fare - well, fare -

f largamente.

Though years of hope de - ferred, us twain . . . may part, us twain may

f largamente.

*Ped. **

Allegro agitato. MARGARIDA.

part. . . . Stay but one

well. . . .

part.

Allegro agitato. ♩ = 112.

f fz

mo - ment! Or, if thou must go, do not go in

rit. *Andante (singhiozzando).*

Andante. ♩ = 66.

rit. *p*

ai - lence, Still let me hear . . thy van - ish - ing voice, which borne . . On the

pp

QUASI RECIT.

dark wings of night, will be a sign That though un - seen thou dost re - mem - ber

p dolce. 3

Sva.

me. . . The sun - ray's shine, The rich - ness of . . the

p

GUILLEM (is seen to descend by the rope ladder, after which his voice is heard from outside).

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

earth, In love . . . com - bine, in . . love, . . . com - bine To give tri -

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

(Margarida remains at the window listening for Guillem's voice as it grows fainter and fainter in the distance.)

ump - ant birth To pur - est . . wine, . . In joy we pour it forth, in

Ped. *

joy . . we pour it forth. . . Lo! from the

(Azalais has returned to the curtain and after look-

Ped. * Ped. *

ing through it, suddenly hurries to the window and closes the casement, thus shutting out Guillem's distant song. Enter at the

flask . . it flows, and in the

C Vivo.

Vivo. ♩ = 120.

Ped. *

same moment through the curtain, which he closes behind him, Count Raimon, who goes quickly to the window and throws it open.)

fz fz fz

Allegro moderato. RAIMON. *(with feigned good humour.)*

(looking suspiciously out of the window).

The night is star-less,

Allegro moderato. ♩ = 96.

mf p

gaz - ing in - to it, As dark it lies with - out, im - pen - a - tra - ble, E'en . . as the grave,

en - gend - ers brood - ing thought, Casting its pal - lor on fair lad - ies' cheeks.

Recit. *a tempo.* *mf* *Ped.*

Sweet countess, gen - tle sis - ter, let me lead you Where wine . . . and
Sua.....

cheer and gen - ial converse are At hand.

mf

(He blows a silver whistle.)

Ho ! fellows, spread the board,

(To the Pages who enter from R.) Allegro ben marcato. *Allegro ben marcato.* ♩ = 80.

bring wine. . .

f marcatisimo. *ff*

f

(They sit down at the table. Raimon fills a bumper with wine, and drinks to the ladies.)

leggero.

RAIMON.

This bum-per to your

health, fair la - dies !

f *f*

D

How! You do not drink,

Ped.

nor smile, nor speak? I see Your thoughts are

p

con espress.

ff *mf* *f*

ab - sent, jour - ney - ing per - chance With our dear ab - sent friend ;

f *mf* *f*

eye! so are mine; They fol - low him through night and gloom; in

p

proof where-of I'll pledge this glass to him and sing to him A mer - ry po - -

f *rit.* *a piacere.*

f *rit.* *mf.*

sy.

a tempo.

f *p*

Smile not, gen - tle sis - ter, Al - be - it a sol - dier, I can turn a

stave As well as ev - er a po - et in Pro - vence.

rit. a tempo.

p f rit. a tempo.

Sva.....

accelerando.

f fz fz ff

(Raimond rises, and taking the goblet goes to the front of the stage.)

Allegretto ben marcato.

Allegretto ben marcato. ♩ = 66.

f

RAIMON.

Pour forth no - ble wine, pour forth, pour . . . forth! As

mf

Sva.....

L.H. f

break-er of grief thou art known, thou art known, . . . Let . . . us learn if the

pp *f* *p*

Sua.....

name be thine own, Let us judge of thy val-our and worth, . . thy

mf *p*

Sua.....

val-our and worth, let us judge of thy

f *tr* *tr*

val-our and worth! . . . Pour . . . forth no-ble wine, no-ble

calando. *a tempo. accelerando.*

calando. *p a tempo. accelerando.* *fz* *fz* *fz*

wine, pour . . forth!

rit. *a tempo.*

rit. *a tempo.*

Sua.....

Più tranquillo. *p con espress.*

Più tranquillo. For I drink . . . to a friend who is

p. *p con espress.* L.H. R.H.

gone, . . . And my thoughts are hea - - - vy with - al. . . .

At the e - - - vil that may . . . be done, . . .

At . . the dan - - ger . . that may, that may be - fal; . . .

p *pp* *p*

With no star . . . in the night - long hours . . . To .

lunga. **F** tranquillo.

light - - - en his way as he goes,

lunga. **p** tranquillo.

To . . show him the storm - - - cloud that lowers, And . . the

MARGARIDA. **f**

Ah! (He sings the last verse in a loud and boisterous

am - bush of pit - i - less foes, and the am - bush of

MARGARIDA. **pp**

What am - bush, poco accel.

AZALAIS.

What ill . . . is . . .

manner, watching at the same time the ladies, who seated at the table whisper anxiously to each other as he rolls out the refrain.)

pit - i - less foes.

Sca

poco accel.

quasi trillo.

what am - bush can he mean? . . can he mean? . . Bod - ing
 near, . . what ill . . . is near? I trem - ble
 Pour forth . . no - ble

quasi trillo. *trem. p*

fear en - thral . . my heart, . . bod - ing fear en -
 as . . I lis - - - ten, I trem - ble as . . . I
 wine, pour forth, pour forth . . no - ble wine, pour

thral . . my heart, . . . en - thral . . . my heart.
 lis - - ten, as . . . I lis - - - ten.
 forth,

mf *p* *f*

Oh! that . . . my
 Oh! . . . that the
 Pour forth no - ble

p

spi - rit could find rest, . . . rest
 night, the night were past, . . . oh! . . . that the
 wine, pour forth, . . . pour . . . forth! As break - er of grief thou art

f

. . . at last, . . . that my spi - rit could find rest at last.
 night were past, . . . that the night, that the night were past.
 known, thou art known, . . . Let . . . us learn if the name be thine own, . . . Let us

mf
Sva
f *p*
 Ped. *

judge of thy val - our and worth, thy val - our and worth, . . .

f *tr* *tr*

let us judge of thy val - our and worth! . . . Pour . . . forth no - ble wine, no - ble

calando. a tempo. accel.

calando. p fz a tempo. accel. fz fz

wine, . . . pour . . . forth!

rit. a tempo.

rit. f a tempo.

12 8

Moderato. RAIMON (*going up to the table.*) *parlando. (unconcernedly.)* AZALAIS. RECIT. *parlando.*

How . . . does my measure like you? It is harsh As ra - ven's

Moderato. ♩ = 76.

f *fz* *Recit.*

a tempo. RAIMON. *mf*

croaking. Troth, . . . it can - not vie With dul - cet

a tempo. fz leggiero. p

*Ped. * Ped. **

strains . . of lan - guid trou - ba - dours Sigh - ing of mu - tu - al vows and faith - ful

molto cres.
 hearts . . And "price - less pearls" . . en - shrined . . there - in.

At this moment the curtain is slightly parted by a huntsman who, unseen by the ladies, raises his arm as a signal to Raimon, and then disappears, closing the curtain. *Raimon who has*

G *f*

But

hitherto spoken deliberately and with sinister meaning, resumes the appearance of boisterous gaiety.

no! You are un - just, in faith, it is the li - quor, And not the

gritando.
Piu vivo. (to a servant.)

lay that was to blame . . . Ho there! Bring bet - ter wine . . .

Piu vivo.

ad lib.

ad lib.

To drink so

the choi-cest in our vaults,

f

rit. *ironicamente.* *Allegretto.* ♩ = 66

dear a health, . . . so dear a health.

f *f*

Sva

Allegro. ad lib.

Sva

Ah, here it comes!

tr *ff* *f*

Piu tranquillo.
H espress.

(He takes the flask from a page and fills a crystal goblet with red wine.)

"See in the glass . . . it glows,

f *R.H.* *R.H.* *Piu tranquillo.*
Ped. *

Red - - - der than an - y rose. The spring un -

R.H. *con espress.*

Ped. *

furls," . . . Aye, red-der ev-en than the fount of life, . . . From no-blest

RECIT. *ad lib.*
heart, . . . our vint-ners tru-ly call it "Blood of the po-et," "Sanh . . . del Tro-ba-

B.H. *Recit. ad lib.* *fz* *fz*

parlando.
-dor." Say, will you pledge a po-et's health

f *ffz* *p*

Ped. *

Margarida at first sits silent, then with a sudden resolution rises, and going to the front of the stage takes the glass out of Raimon's hand.

in it?

p *ritard.* *mf*

MARGARIDA.
Andante. rit. *a tempo.*
I . . . drink . . . to an ab-sent friend, . . . To a

Andante. ♩. = 52.
p rit. *a tempo.*

friend most leal and true,

Ped. *

To a faith that no fear could sub - due,

p *accel. sempre.*
Ped. *

To a troth. a troth

f *a tempo. largamente.*

. . . that stood firm to the end, that stood firm to the end.

ff *slargando molto.* *fz* *poco rit.*
Ped. *

She drinks a little of the wine and then fixes her eyes on the glass as in a vision.

mf *molto ritard.*
Ped. *

MARGARIDA. *declamato.*

Lento.

I drink, and on the gob-let's ground appears

Lento. ♩ = 50.

pp

tremolo.

Ped.

* *Ped.*

mir - ror'd im - - age of what was, . . . what was, and is, . . .

The long-drawn mi - se-ry of love - less years, And the remembrance of sur -

pp

pp

calando.

pass - ing bliss. Too fair . . . to last, . . . too fair . . . to

colla voce.

calando.

a tempo.

last, . . . as sun - - beams

p

p a tempo.

Ped.

* *Ped.*

* *Ped.*

* *Ped.*

* *Ped.*

* *Ped.*

* *Ped.*

Ped.

o

*

af - - ter rain . . Its bright - ness gleamed and glowed and van - ish -

- ed Too well I know it will not come a -

parlando.

- gain, Too well I know, sweet friend, that thou art

dead . . . For I see the as -

Poco animato.

(After a moment's silence, still fixedly looking at the glass.)
Declamato, ma in tempo.

- sas-sin steal - ing through the night, . . . And a crowd of

men and the torch-es' flam-ing light, . . . And the proud - - est

fz *fpp*

head laid low by sub-tle craft And the cow-ard heart . . . that

quasi parlando. *f* *largamente.*

mf *molto cres.* *f*

(Suddenly turning round and facing Raimon.)

sped . . . the fa-tal shaft. . .

(As if overpowered by the terror of her own words she replaces the glass on the table, and hides her face in her hands.)

fpp *f*

Più mosso e agitato.
mf AZALAIS (to Margarida).

Sis-ter, dear sis-ter, fol-low me, con-ceal, . . . conceal What but too

p L.H. *mf*

accelerando.
MARGARIDA (interrupting).

loud-ly speaks of your- Con-ceal- - - - ment,

mf *accelerando.*

accel. sempre.

con-veal - ment, con-vealment I know no more,

f accel. sempre.

Tempo lmo molto maestoso.

ff

Tempo lmo molto maestoso.

I cast . . it to the winds, I cast . . it to the winds; . .

f *ff marcato.*

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

8va.....

ff

Too long, too long . . it weighed on me,

f

mf *largamente.* *f*

drag - ging my love, . . My high, . . my sa - cred love, my

p *largamente.*

rit. *f* *3*

high, my sa - cred love, . . e'en . . in the dust. . .

rit. colla voce. *f* *p*

accel. molto.

f *L* *Tempo 1mo. QUASI RECIT.*

At last . . . I may be
Tempo 1mo.

accel. molto.

fz

fz

fp

largamente.

true, and I feel free, . . . As free . . . as aye I was from bond . . . of
largamente.

parlando. Allegretto.

faith, To one . . . who bought . . . and held . . . me as his chat-tel, *Sva*

Allegretto. ♩. = 66.

fz parlando.

p

Ped.

Moderato. RECIT. (to Raimon.)

Sva *Moderato.* You listened to my song, now hear its bur-den!

Recit.

(She again takes up the glass and faces Raimon as before.)

rit. p Andante.

Fare - - well . . . to the days that pass, . . . To the

Andante. ♩. = 52.

rit.

pp

Ped.

* *Ped.*

* *Ped.*

* *Ped.*

dark - ness of sor - - - row - ful nights. . . .

accel. *M rit.*

accel. *mf* *mf rit.*

a tempo

To a life that is brit - tle as glass! . . . I drink to the

a tempo.

ff *rit.* *She empties the glass and throws it on the floor, breaking it to pieces.*

death which u - nites. *Allegro vivo.*

lunga pausa.

ff *rit.* *lunga pausa.* *Allegro vivo. ♩ = 96.*

ff non legato.

At the same moment a flourish of hunting horns is heard from behind. The curtain is simultaneously drawn back to both sides, discovering the back of the stage, which represents a Gothic Hall, very dark. From the farthest background and slowly emerging into the light is seen a procession of huntsmen carrying a bier, which is completely covered by a black cloak.

Sua.....

fff

CHORUS OF HUNTSMEN.
Menu mosso. TENOR.

From the depth of the fo-rest we bring the deer . . . (Green is the
woodside, brown is the heath),.. A no-ble hart we car-ry here. . . .

BASS.
From the depth of the fo-rest we bring the deer . . . (Green is the
woodside, brown is the heath),.. A no-ble hart we car-ry here. . . .

8va *Meno mosso.* ♩ = 72.
ffz *f* *p*
sempre p

Stand - ing at bay, . . . turn - ing brave - ly to meet us, Him did we
slay, . . . striv - ing still to de - feat us. Migh - ti - er than

Stand - ing at bay, . . . turn - ing brave - ly to meet us, Him did we
slay . . . striv - ing still to de - feat us. Migh - ti - er than

stand - ing at bay, . . . turn - ing brave - ly to meet us, Him did we
slay, . . . striv - ing still to de - feat us. Migh - ti - er than

stand - ing at bay, . . . turn - ing brave - ly to meet us, Him did we
slay . . . striv - ing still to de - feat us. Migh - ti - er than

stand - ing at bay, . . . turn - ing brave - ly to meet us, Him did we
slay, . . . striv - ing still to de - feat us. Migh - ti - er than

stand - ing at bay, . . . turn - ing brave - ly to meet us, Him did we
slay . . . striv - ing still to de - feat us. Migh - ti - er than

strength of the migh - ty is Death, . . . migh - ti - er than strength of the
 strength of the migh - ty is Death, . . . might - ti - er than strength of the

(They place the bier between Raimon and Margarida, front of the stage.)

migh - ty is Death.

RECIT. RAIMON *throwing back the cloak and discovering*
 Behold the quarry, ev - en he, the

N Allegro.

N Allegro. ♩ = 92.

the body of Guillem).

accelerando.

po-et, Whose song was sweet in la-dies' ears, whose blood To-night in guise of wine, served at our

accelerando e cres. molto.

(Margarida looks silently at the body.)

feast.

ff largamente.

(Margarida rushes to the open window.)
Allegro molto.

lunga pausa.

Allegro molto. ♩ = 132.

p *ff* *fp*

Ped. *

lunga pausa.

MARGARIDA.

Lento.

No meat nor earth - ly drink . . . shall touch these lips. . . Nor take . .

Lento. ♩ = 76.

p

dolce.

rit.

(Rasmon, drawing his dagger, rushes at her, but before he can
declamato. cres. molto. ff *a tempo.*

. . . from them the sweet - ness which the blood Of Guillem there has left.

a tempo.

p *rit.* *fs* *ff*

reach or before Azalais can prevent her, she mounts the balustrade of the balcony and throws herself into the depth below.)

ff Molto maestoso.

sempre ff

ff *fs* *f*

Ped. *

lunga pausa.

Soa bassa.



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BACH.					NAOMI	5/0	—	
MASS, IN B MINOR	2/6	3/0	4/0	SIR MICHAEL COSTA.				
MISSA BREVIS, IN A	1/6	—	—	THE DREAM	1/0	—	—	
THE PASSION (S. MATTHEW)	2/0	2/6	4/0	F. H. COWEN.				
THE PASSION (S. JOHN)	2/0	2/6	4/0	SLEEPING BEAUTY	2/6	3/0	4/0	
CHRISTMAS ORATORIO	2/0	2/6	4/0	W. CRESER.				
MAGNIFICAT	1/0	—	—	EUDORA (A dramatic Idyll)	2/6	—	—	
GOD GOETH UP WITH SHOUTING	1/0	—	—	W. CROTCH.				
GOD SO LOVED THE WORLD	1/0	—	—	PALESTINE	3/0	3/6	5/0	
GOD'S TIME IS THE BEST	1/0	—	—	W. H. CUMMINGS.				
MY SPIRIT WAS IN HEAVENESS	1/0	—	—	THE FAIRY RING	2/6	—	—	
O LIGHT EVERLASTING	1/0	—	—	W. G. CUSINS.				
BIDE WITH US	1/0	—	—	TE DEUM	1/6	—	—	
A STRONGHOLD SURE	1/0	—	—	FÉLICIEN DAVID.				
BE NOT AFRAID	0/6	—	—	THE DESERT (Male voices)	1/6	3/0	—	
DITTO, SOL-FA, 0, 4.					P. H. DIEMER.			
BLESSING, GLORY, AND WISDOM	0/6	—	—	BETHANY	4/0	—	—	
I WRESTLE AND PRAY	0/4	—	—	M. E. DOORLY.				
THOU GUIDE OF ISRAEL	1/0	—	—	LAZARUS	2/6	—	—	
JESU, PRICELESS TREASURE	1/0	—	—	ANTON DVORÁK.				
WHEN WILL GOD RECALL MY SPIRIT	1/0	—	—	THE SPECTRE'S BRIDE	2/0	3/6	5/0	
J. BARNBY.					STABAT MATER	2/6	3/0 4/0	
REBEKAH	1/0	1/6	2/6	PATRIOTIC HYMN	1/6	—	—	
THE LORD IS KING (Psalm 97)	1/6	2/0	—	A. E. DYER.				
J. F. BARNETT.					SALVATOR MUNDI	2/6	—	
THE ANCIENT MARINER	3/6	4/0	5/0	HENRY FARMER.				
DITTO, SOL-FA, 2, 0.					MASS, IN B FLAT (Latin and English)	2/0	2/6 3/6	
THE RAISING OF LAZARUS	6/6	—	9/0	JOHN FARMER.				
BEEHOVEN.					CINDERELLA (A Fairy Opera)	4/0	—	6/0
RUINS OF ATHENS	1/0	1/6	2/6	NIELS W. GADE.				
ENGEDI, OR, DAVID IN THE WILDERNESS ...	1/0	1/6	2/6	PSYCHE	2/6	3/0	4/0	
MOUNT OF OLIVES	1/0	1/6	2/6	SPRING'S MESSAGE	0/6	—	—	
MASS, IN C	1/0	1/6	2/6	ERL-KING'S DAUGHTER	1/0	1/6	2/6	
COMMUNION SERVICE, IN C	1/6	—	3/0	DITTO, SOL-FA, 0, 2.				
MASS, IN D	2/0	2/6	4/0	ZION	1/0	1/6	2/0	
THE CHORAL SYMPHONY	3/6	—	—	THE CRUSADERS	2/0	2/6	4/0	
DITTO, THE VOCAL PORTION					DITTO, SOL-FA, 1, 0.			
THE CHORAL FANTASIA	1/0	—	—	COMALA	2/0	2/6	4/0	
A CALM SEA AND A PROSPEROUS VOYAGE ...	0/4	—	—	CHRISTMAS EVE	1/0	1/6	—	
MEEK, AS THOU LIVEDST, HAST THOU DEPARTED	0/2	—	—	HENRY GADSBY.				
WILFRED BENDALL.					ALCESTIS (Male voices)	4/0	—	
THE LADY OF SHALOTT (Female voices) ...	2/6	—	—	LORD OF THE ISLES	4/0	—	—	
SIR JULIUS BENEDICT.					DITTO, SOL-FA, 1/6.			
ST. PETER	3/0	3/6	5/0	COLUMBUS (Male voices)	2/6	—	—	
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SIR W. STERNDALÉ BENNETT.					THE SHUNAMMITE	3/0	—	
THE MAY QUEEN	3/0	3/6	5/0	A. R. GAUL.				
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THE WOMAN OF SAMARIA	4/0	—	6/0	RUTH	2/0	2/6 4/0	4/0	
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W. F. BRADSHAW.								
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J. BRAHMS.								
A SONG OF DESTINY	1/0	—	—					

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O PRAISE THE LORD WITH ONE CONSENT	1/0	—	—	ST. PAUL	2/0	2/6	4/0
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Or singly:—	—	—	—	AS THE HART PANTS (42nd Psalm)	1/0	—	—
THE KING SHALL REJOICE	0/8	—	—	COME, LET US SING (95th Psalm)	1/0	—	—
ZADOK THE PRIEST	0/3	—	—	WHEN ISRAEL OUT OF EGYPT CAME	1/0	—	5/0
MY HEART IS INDITING	0/8	—	—	Ditto, Sol-FA, 0/6.	—	—	—
LET THY HAND BE STRENGTHENED	0/6	—	—	NOT UNTO US, O LORD (115th Psalm)	1/0	—	—
THE WAYS OF ZION	1/0	—	—	LORD, HOW LONG WILT THOU FORGET ME	1/0	—	—
ALEXANDER'S FEAST	2/0	2/6	4/0	Ditto, Sol-FA, 0/4.	—	—	—
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HENRY HILES.				FAYRE PASTOREL			
THE CRUSADERS	2/6	—	—	THE CRUSADERS	2/6	—	—

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JUDGE ME, O GOD (43rd Psalm)	0/4	—	—	COMMUNION SERVICE, ditto	2/0	—	3/6
Ditto, Sol-FA, 0/4.				MASS, IN F	1/0	1/6	2/6
WHY RAGE FIERCELY THE HEATHEN ...	0/6	—	—	COMMUNION SERVICE, ditto	2/0	—	3/6
MY GOD, WHY, O WHY HAST THOU FOR- SANKEN ME (22nd Psalm)	0/6	—	—	SONG OF MIRIAM	1/0	—	—
SING TO THE LORD (98th Psalm)	0/8	—	—	Ditto, Sol-FA, 0/6.			
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ABRAHAM	3/0	3/6	5/0	MANFRED	1/0	—	—
MOZART.				FAUST	3/0	3/6	5/0
KING THAMOS	1/0	1/6	—	ADVENT HYMN, "In Lowly Guise"	1/0	—	—
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O GOD, WHEN THOU APPEARST ditto ...	0/3	—	—	THE BRIDE OF DUNKERON	2/0	2/6	4/0
HAVE MERCY, O LORD Second Motett	0/3	—	—	Ditto, Sol-FA, 1/6.			
GLORY, HONOUR, PRAISE Third Motett	0/3	—	—	J. M. SMETON.			
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GREAT IS THE LORD	1/0	—	—	SPOHR.			
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MISSA PAPÆ MARCELLI	2/0	—	—	CALVARY	2/6	3/0	4/0
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NEBUCHADNEZZAR	3/0	4/0	5/0	THE CHRISTIAN'S PRAYER	1/0	1/6	2/6
Ditto, Sol-FA	1/6	2/0	2/6	GOD, THOU ART GREAT	1/0	—	—
T. M. PATTISON.				Ditto, Sol-FA, 0/6.			
THE ANCIENT MARINER	2/6	—	—	HOW LOVELY ARE THY DWELLINGS FAIR... ..	0/8	—	—
THE LAY OF THE LAST MINSTREL	2/3	—	—	JEHOVAH, LORD OF HOSTS... ..	0/4	—	—
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STABAT MATER (Female voices)	1/0	—	—	ST. MARY MAGDALEN	2/0	2/6	4/0
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FREEDOM	1/0	—	—	THE DAUGHTER OF JAIRUS	1/6	2/0	—
HEReward	4/0	—	—	Ditto, Sol-FA, 0/6.			
QUEEN AIMÉE (Female voices)	2/6	—	—	C. VILLIERS STANFORD.			
PURCELL.				GOD IS OUR HOPE (Psalm 46)	2/0	—	—
TE DEUM AND JUBILATE, IN D	1/0	—	—	H. W. STEWARDSON.			
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PSYCHE	5/0	—	7/0	ARTHUR SULLIVAN.			
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C. SAINTON-DOLBY.				JERUSALEM	3/0	—	—
FLORIMEL (Female voices)	2/6	—	—	WEBER.			
SCHUBERT.				MASS, IN G (Latin and English)... ..	1/0	1/6	2/6
MASS, IN A FLAT	1/0	1/6	2/6	MASS, IN E FLAT (ditto)	1/0	1/6	2/6
COMMUNION SERVICE, ditto	2/0	—	3/6	COMMUNION SERVICE, IN E FLAT	1/8	—	—
MASS, IN E FLAT	2/0	2/6	4/0	JUBILEE CANTATA	1/0	1/6	—
COMMUNION SERVICE, ditto	2/0	2/6	4/0	PRECIOSA	1/0	—	—
MASS, IN B FLAT	1/0	1/6	2/6	S. WESLEY.			
COMMUNION SERVICE, ditto	2/0	—	3/6	IN EXITU ISRAEL	0/4	—	—
MASS, IN C	1/0	1/6	2/6	DIXIT DOMINUS	1/0	—	—
COMMUNION SERVICE, ditto	2/0	—	3/6	S. S. WESLEY.			
MASS, IN G	1/0	1/6	2/6	O LORD, THOU ART MY GOD	1/0	—	—
				THOMAS WINGHAM.			
				MASS, IN D	3/0	—	—

NOVELLO'S ORIGINAL OCTAVO EDITION OF OPERAS.

Edited, and Corrected according to the Original Scores, by

NATALIA MACFARREN and BERTHOLD TOURS.

The English Translations by NATALIA MACFARREN and the REV. J. TROUTBECK, D.D., &c.

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