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NOVELLO'S ORIGINAL OCTAVO EDITION.

GENOVEVA

AN OPERA

IN FOUR ACTS

BY

ROBERT SCHUMANN

(Op. 81).

THE PIANOFORTE ARRANGEMENT BY

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THE ENGLISH ADAPTATION BY

LOUISA VANCE.

Ent. Sta. Hall.

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DRAMATIS PERSONÆ.

HIDULPHUS, Bishop of Treves	<i>Baritone.</i>
SIEGFRIED, Count Palatine	<i>Baritone.</i>
GENOVEVA	...	...	...	...	...	...	...	...	<i>Soprano.</i>
GOLO	...	...	...	...	...	...	...	...	<i>Tenor.</i>
MARGARET	...	...	...	...	...	...	...	...	<i>Soprano.</i>
DRAGO, Master of the household	...	...	...	...	...	...	...	...	<i>Bass.</i>
BALTHASAR	}	Huntsmen	...	{	...	...	...	...	<i>Bass.</i>
CASPAR					...	...	...	...	<i>Baritone.</i>
ANGELO	...	...	...	...	...	...	...	...
CONRAD, Siegfried's Squire	...	...	...	...	...	...	...	...

Knights, Ecclesiastics, Squires, Retainers, Country people, Apparitions.

ARGUMENT.

SIEGFRIED, Count Palatine, has been ordered by Charles Martel to lead a force against the Saracens, who have just invaded France under the command of Abdorrhaman (more correctly, Abd-El-Rahman). After a religious service held by Hidulphus, Bishop of Treves, Siegfried bids an affectionate farewell to his young, newly-wedded wife, commending her to the especial care of Golo, whom he elects to rule his house during his absence. Golo, however, is secretly in love with Genoveva and takes an early opportunity of declaring his passion. Genoveva repulses him, first with gentle words and then with scorn, which so incenses Golo that he vows revenge.

Margaret, his foster-mother, is the evil genius of the story: she is addicted to witchcraft; and having formerly been expelled from the castle by Siegfried, she has a private animosity of her own against him. In order to gratify this, she, in the first instance, encourages Golo in his love for Genoveva, persuading him that it is likely to be reciprocated; and later on, when he is maddened by Genoveva's scorn, she aids him in a diabolical scheme of vengeance.

Margaret spreads evil reports concerning Genoveva throughout the household, and when Drago, the faithful old steward, applies to Golo to contradict these, he affirms, on the contrary, that they are true. He suggests to Drago that he shall hide himself in Genoveva's ante-chamber, in order to detect a love-meeting which he pretends is to take place that night. Drago consents to this, for his confidence in Genoveva is so firm that he looks upon the plan as a means of proving her innocence.

Genoveva, all unsuspecting of evil, has retired to rest, after having offered up a touching prayer. She is soon roused by a crowd of rough serving-men, led on by Margaret, who has told them that they will surprise Golo and Genoveva together. They break open the door; Drago rushes out and is immediately stabbed by Balthasar, a

3.75

hunter. Genoveva is thus deprived of any witness to her innocence ; when Golo arrives on the scene, he coldly declines to say a word in her vindication, and she is led away, amid wild shouting, to be imprisoned in the tower of the castle.

Siegfried, meanwhile, has gained a great victory over the Saracens ; the war is at an end, but he has been wounded and therefore detained at Strasburg. Margaret attends on him there, disguised as a sick nurse. He has nearly recovered from his wound, in spite of her potions (which were intended to produce a very different effect), and he is rejoicing at the thought of his intended departure for his home on the morrow, when Golo arrives in breathless haste and delivers to him a letter from his chaplain which gives the history of Genoveva's supposed faithlessness.

Siegfried is fairly beside himself with horror, grief and indignation : he orders Golo to return and put Genoveva to death, and is about to give him his sword and ring in testimony of his authority when he suddenly recollects that Margaret had offered to show him a magic mirror which would disclose every event, past, present, or future. In his despair he catches at this as a last hope, and he seeks the witch's dwelling, accompanied by Golo.

Margaret, by means of her unholy arts, is enabled to produce three false tableaux in his presence, representing Genoveva and Drago in more and more loving converse. The last of the three is of so compromising a nature that Siegfried, in his rage, draws his sword, dashes the mirror to atoms and rushes off, calling on Golo to avenge him. No sooner is he gone than Drago's ghost arises from the fragments of the mirror and compels Margaret, under pain of being burnt as a witch, to seek out Siegfried, and to confess her wicked fraud.

Genoveva, by Golo's order, has been led forth to a desert place where she is to be put to death by Balthasar and Caspar, two of Siegfried's hunters. Golo meets her there and offers to save her life if she will but listen to his love, but she repels him with utter abhorrence and he thereupon leaves her to her fate.

Just as Balthasar raises his sword to strike her, it is suddenly snatched from his hand. A dumb youth, named Angelo, has watched the whole scene, hidden behind a rock, hoping to aid Genoveva, and he now puts the would-be murderers to flight. Almost at the same moment, a sound of horns is heard, and Margaret rushes on, leading the way for Siegfried and a number of attendants. Genoveva is, at first, out of her senses with terror, but soon recognises Siegfried, and the pair are once more happy. There is general rejoicing ; bands of youths and maidens strew flowers before them ; Hidulphus blesses them and joins their hands anew, while, blending with the festal chorus, is heard the hymn of praise sung by the returning and victorious troops.

The Opera of Genoveva was commenced by Schumann in 1847, and was completed by him in August, 1848. A libretto, combining incidents from the tragedies of Tieck and Hebbel, had been written for it by Reinick. Schumann, however, with a view to dramatic effect, curtailed and altered this so considerably that when the Opera was published, it was thought advisable to give the name of no special author, but simply to describe the libretto as being "after Tieck and F. Hebbel."

OVERTURE.

PIANO.
♩ = 54.

The musical score is written for piano in a minor key with a 3/4 time signature. It consists of ten systems of two staves each. The notation includes various dynamics such as *sfz*, *pp*, *p*, *f*, *sf*, *fz*, *fp*, and *sfp*. Performance instructions include *Lento.*, *Ped.*, *trem.*, *ten.*, *cres.*, *R.H.*, and *L.H.*. There are several asterisks (*) marking specific measures. The score concludes with a triplet of eighth notes marked *sfp*.

Appassionato, con moto. ♩ = 140.

First system of musical notation. The treble staff contains a melodic line with triplets and slurs. The bass staff provides harmonic accompaniment with triplets. Dynamic markings include *sfp* and *Ped.* with asterisks.

Second system of musical notation. Continues the melodic and harmonic development with triplets and slurs. Dynamic markings include *sfp* and *Ped.* with asterisks.

Third system of musical notation. Features more complex triplet patterns and slurs. Dynamic markings include *sfp* and *Ped.* with asterisks.

Fourth system of musical notation. Includes dynamic markings such as *sfp* and *Ped.* with asterisks.

Fifth system of musical notation. Features a *cres.* marking and dynamic markings including *sfp* and *Ped.* with asterisks.

Sixth system of musical notation. Includes dynamic markings such as *sf* and *Ped.* with asterisks.

Seventh system of musical notation. Includes dynamic markings such as *sf*, *sfz*, and *sfp*, along with *Ped.* and asterisks.

First system of musical notation. Treble clef, bass clef. Features triplets in both hands. Dynamic markings include *sfp*. Pedal markings are present below the bass staff.

Second system of musical notation. Treble clef, bass clef. Features triplets. Dynamic markings include *f* and *sfp*. Pedal markings are present below the bass staff.

Third system of musical notation. Treble clef, bass clef. Features triplets. Dynamic markings include *sf* and *sfz*. Pedal markings are present below the bass staff.

Fourth system of musical notation. Treble clef, bass clef. Features triplets. Dynamic markings include *sf* and *p*. Pedal markings are present below the bass staff.

Fifth system of musical notation. Treble clef, bass clef. Features a continuous triplet pattern in both hands.

Sixth system of musical notation. Treble clef, bass clef. Features triplets. Dynamic markings include *cres.* and *sf*. Pedal markings are present below the bass staff.

Seventh system of musical notation. Treble clef, bass clef. Features triplets. Dynamic markings include *sf*. Pedal markings are present below the bass staff.

First system of musical notation. The treble clef contains a series of chords and a melodic line with a five-fingered scale. The bass clef contains a rhythmic accompaniment with chords. Dynamics include *sf* and *Ped.* (pedal). A star symbol (*) is placed below the bass line.

Second system of musical notation. The treble clef features a triplet of eighth notes. The bass clef has a melodic line with triplets. Dynamics include *sf*, *Ped.*, and *p*. Star symbols (*) are placed below the bass line.

Third system of musical notation. The treble clef has a melodic line with triplets. The bass clef features a complex rhythmic pattern with triplets. Dynamics include *sf*, *p*, and *Ped.*. Star symbols (*) are placed below the bass line.

Fourth system of musical notation. The treble clef has a melodic line with accents (^). The bass clef has a rhythmic accompaniment. Dynamics include *sf*, *p*, and *marcato*. *Ped.* is marked at the end. Star symbols (*) are placed below the bass line.

Fifth system of musical notation. The treble clef has a melodic line with accents (^) and *marcato* markings. The bass clef has a rhythmic accompaniment. Dynamics include *sf*, *p*, and *Ped.*. Star symbols (*) are placed below the bass line.

Sixth system of musical notation. The treble clef has sustained chords. The bass clef has a rhythmic accompaniment. Dynamics include *ff*, *sf*, and *Ped.*. Star symbols (*) are placed below the bass line.

Seventh system of musical notation. The treble clef has a complex texture with chords. The bass clef has a rhythmic accompaniment. Dynamics include *sf* and *Ped.*. Star symbols (*) are placed below the bass line.

First system of musical notation, featuring a treble and bass clef. The music consists of complex chordal textures with many accidentals. Dynamic markings include *sf* and *ff*. A *Ped.* marking is present at the end of the system.

Second system of musical notation, continuing the complex chordal texture. Dynamic markings include *sf* and *Ped.*. There are asterisks (*) marking specific measures.

Third system of musical notation, showing dynamic changes from *sf* to *dim.* and *Ped.* markings. There are asterisks (*) marking specific measures.

Fourth system of musical notation, featuring a long melodic line in the treble and a bass line with *Ped.* markings. There are asterisks (*) marking specific measures.

Fifth system of musical notation, showing a melodic line in the treble and a bass line with sustained notes.

Sixth system of musical notation, featuring a piano (*p*) dynamic and triplet markings in the bass line.

Seventh system of musical notation, including dynamic markings like *sf* and *p*, and *Ped.* markings. There are asterisks (*) marking specific measures.

This musical score is for the piece "Geneveva" by Robert Schumann, arranged for piano. It consists of seven systems of music, each with a grand staff (treble and bass clefs). The key signature is one flat (B-flat major or D minor), and the time signature is 3/4.

The score features various musical notations and dynamics:

- System 1:** Treble clef contains chords and triplets. Bass clef contains a triplet accompaniment.
- System 2:** Treble clef has dynamics *ff* and *sf*. Bass clef includes a trill (*tr*) and a fermata. Pedal markings (*Ped.*) and asterisks (*) are present.
- System 3:** Treble clef has dynamics *sf*. Bass clef has dynamics *sf*.
- System 4:** Treble clef has dynamics *sf*. Bass clef has dynamics *sf* and *ff*. Pedal markings and asterisks are present.
- System 5:** Treble clef has dynamics *f*, *sf*, *f*, and *p*. Bass clef has dynamics *f* and *p*. Pedal markings and asterisks are present.
- System 6:** Treble clef has dynamics *sfp*. Bass clef has dynamics *sfp*. Pedal markings and asterisks are present.
- System 7:** Treble clef has dynamics *sfp*. Bass clef has dynamics *sfp*. Pedal markings and asterisks are present.

First system of musical notation. Treble clef, bass clef. Key signature: two flats. Time signature: 3/4. Dynamics: *sfp*. Pedal markings: *Ped.* with asterisks. Includes triplet markings (3).

Second system of musical notation. Treble clef, bass clef. Dynamics: *sfp*, *cres.*, *f*. Pedal markings: *Ped.* with asterisks. Includes triplet markings (3).

Third system of musical notation. Treble clef, bass clef. Dynamics: *f*, *f*, *f*, *s*, *f*. Pedal markings: *Ped.* with asterisks. Includes triplet markings (3).

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *f*, *f*, *s*, *sfz*. Pedal markings: *Ped.* with asterisks. Includes triplet markings (3).

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *sfp*. Pedal markings: *Ped.* with asterisks. Includes triplet markings (3).

Sixth system of musical notation. Treble clef, bass clef. Dynamics: *sfp*, *cres.*, *f*. Pedal markings: *Ped.* with asterisks. Includes triplet markings (3).

Seventh system of musical notation. Treble clef, bass clef. Dynamics: *sfp*, *sf*. Pedal markings: *Ped.* with asterisks. Includes triplet markings (3).

First system of musical notation (measures 1-4). The right hand features a complex melodic line with triplets and slurs. The left hand provides harmonic support with triplets and chords. Pedal markings are present: "Ped." with an asterisk at the end of measure 2, and "Ped. 3" with an asterisk at the end of measure 4.

Second system of musical notation (measures 5-8). The right hand continues with melodic patterns, including slurs and triplets. The left hand features a steady accompaniment of triplets. Pedal markings include "Ped." with an asterisk at the end of measure 6.

Third system of musical notation (measures 9-12). This system is characterized by a dense texture of triplets in both hands, creating a rhythmic and harmonic complexity.

Fourth system of musical notation (measures 13-16). The right hand has a melodic line with slurs and triplets. The left hand features a bass line with triplets. Pedal markings include "Ped." with an asterisk at the end of measure 14 and another "Ped." at the end of measure 16.

Fifth system of musical notation (measures 17-20). The right hand features a melodic line with slurs and triplets. The left hand has a bass line with triplets. Pedal markings include an asterisk at the end of measure 17 and "sf Ped." at the end of measure 20.

Sixth system of musical notation (measures 21-24). The right hand has a melodic line with slurs and triplets. The left hand features a bass line with triplets. Pedal markings include an asterisk at the end of measure 21 and "Ped." at the end of measure 24.

Seventh system of musical notation (measures 25-28). The right hand features a melodic line with slurs and triplets. The left hand has a bass line with triplets. Pedal markings include "Ped." at the end of measure 25, an asterisk at the end of measure 27, and "Ped." at the end of measure 28.

This musical score is for the piece "Genoveva" by Robert Schumann, specifically the section numbered 9. It is presented in a grand staff format, consisting of seven systems of two staves each (treble and bass clef). The music is written in a key signature of one sharp (F#) and a common time signature (C). The score includes various musical notations such as triplets, slurs, and dynamic markings. The dynamics range from piano (*p*) to fortissimo (*ff*), with some passages marked *sfz* (sforzando) and *sf* (sforzando). Pedal markings (*Ped.*) are used throughout, often with asterisks (*) to indicate specific pedal effects. The piece concludes with a final chord in the right hand.

ACT I.

Large courtyard in Siegfried's fortress. On one side, Siegfried's castle, with a flight of steps leading to its principal entrance; on the other side, a church, having also a flight of steps. The background is formed by an ivy-covered wall, in the middle of which is the gate of the fortress with a draw-bridge; beyond it, a hilly landscape. Service is being held in the church; the stage is full of knights, squires, and common people, some of whom are kneeling; Golo is seen amongst the knights.

No. 1. CHORUS AND RECT.—“ALL HEARTS AND HANDS UPRAISE YE.”

SOPRANO.
ALTO.

All hearts and hands up - raise ye, With fer-vour t'ward the sky, As faith-ful ser-vants
Er - he - bet Herz und Hän - de voll An-dacht him - mel - an, zu ihm, dess' Machtohn'

TENOR.
BASS.

All hearts and hands up - raise ye, With fer-vour t'ward the sky, As faith-ful ser-vants
Er - he - bet Herz und Hän - de voll An-dacht him - mel - an, zu ihm, dess' Machtohn'

PIANO.
♩ = 60.

praise ye The Lord, our King most High! E - ter - nal is His reign, Be His our ev' - ry
En - de, dem All' wir un - ter - than! Sein Reich es soll be - steh'n in al - ler E - wig -

praise ye The Lord, our King most High! E - ter - nal is His reign, Be His our ev' - ry
En - de, dem All' wir un - ter - than! Sein Reich es soll be - steh'n in al - ler E - wig -

breath, His glo - ry to main - tain, We'll glad - ly seek our death! What ill can prove op -
- keit, für ihn zum Tod zu geh'n, sind all - zeit wir be - reit! Was sollt' uns brin-gen

breath, His glo - ry to main - tain, We'll glad - ly seek our death! What ill can prove op -
- keit, für ihn zum Tod zu geh'n, sind all - zeit wir be - reit! Was sollt' uns brin-gen

cres. *f* *dim.*

press - ing, If He be - fore us go! He is the Fount of bless - ing, In Him true peace we know!
Scha - den, will er nur mit uns sein, er ist der Quell der Gna - den, das Heil bei ihm al - lein!

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

(Hidulphus comes out of the Church, followed by a numerous train.)

HIDULPHUS (with energy).
Poco più animato.

ff *f*

Ye warriors, arm yourselves to combat For a ho - ly cause! Behold our
Zu ein - em gott - ge - fäll' - gen Kampfe rüs - tet ihr euch! Es gilt dem

cres. *sf*

Faith's arch-foe de - fies us, Ab - dor - rha - man, who, e'en now from Spain, in threat'ning guise, Hath cross'd our
Erz - feind un - sers Glau - bens, Ab - dor - rha - man, der aus Spanien in das Franken - reich her - ein - ge

f *p* *cres.*

pp

border.
 - brochen. With pi - ous rage pos - sess'd, Now arms him - self the
CHORUS. Von sei - nen Gräu'n em - pört, er - hebt sich der ge -

To him be death, to him be death!
Ver - der - ben ihm, Ver - der - ben ihm!

ff *sfz* *sfz* *f* *f*

pow'r - ful Charles Mar - tel; On all the war - riors of the Cross he calls To draw the sword, t'a-venge the
 walt - 'ge Karl Mar - tell; und ruft die Tap - fern die - ses Lan - des auf, den Fre - chen mit dem Schwert zu

in - sult!
 stra - fen! *ff* And now, I sum - mon you, 'tis in his
 In sei - nem Na - men, ford'r' auch ich Euch

Hail, Charles Mar - tel! hail, Charles Mar - tel!
 Heil, Karl Mar - tell! heil, Karl Mar - tell!

name, Let each one haste, who hath the strength A sword to bear, and join the
 auf, be - waff - ne je - der sich, der Kraft ein Schwert zu tra - gen in sich

train That fol - lows no - ble Sieg - fried, Whom Charles e - lects as lead - er of the
 fühlt, dem ed - len Pfalz - graf Sieg - fried, dem Karl des Krieges Füh - rung an - ver -

fight, And swell the band to whom 'tis giv - en To guard the Sa - viour's
 traut, zum heil' gen Zug sich an - zu - schlie - ssen, zu schü - tzen Chris - ti

CHORUS. *cres.* *f*

Pre - pared are we, pre - pared are we!
 Wir sind be - reit, wir sind be - reit!

HIDULPHUS (with great energy). *ff*

Cross.
 Kreuz!

Go
 So

Tempo primo.

forth, thou band of war - riors tried, Of Christen-dom the pride and boast, A -
 strei - te denn, du ta - pfre Schaar der Christen-heit zu Rhum und Ehr; der

With wild de-light
 Wir sind bereit,

We seek the fight,
 zu Kampf und Streit.

Tempo primo.

- round thee float th'an - gel - ic host, The Lord of glo - ry be thy guide! E -
 En - gel Heer fleuch vor dir her, der Herr sei mit dir im - mer - dar! Sein

For Christ the Lord
 für Christ den Herrn

we'll die the death. E -
 zum Tod zu geh'n. Sein

(Hidulphus descends the steps of the church and slowly departs, followed by a great number of people who have come

ter - nal is His reign, Be His our ev - ry breath, His glo - ry to main -
 Reich es soll be - - steh'n in al - ler E - wig - - keit, für ihn zum Tod zu

ter - nal is His reign, Be His our ev - ry breath, His glo - ry to main -
 Reich es soll be - - steh'n in al - ler E - wig - - keit, für ihn zum Tod zu

Prepar'd are we, Prepar'd are we! His glo - ry to main -
 Wir sind be - reit, wir sind be - reit, für ihn zum Tod zu

out of the church ; the latter are gradually joined by the multitude already assembled on the stage. Golo alone remains),
dim.

tain We'll glad - ly seek our death! What ill can prove op - press - ing, If He be - fore us
 geh'n, sind all - zeit wir be - reit! Was soll' uns brin - gen Scha - den, will er nur mit uns

tain We'll glad - ly seek our death! What ill can prove op - press - ing, If He be - fore us
 geh'n, sind all - zeit wir be - reit! Was soll' uns brin - gen Scha - den, will er nur mit uns

dim.

go? He is the Fount of bless - ing, In Him true peace we know!
 sein, er ist der Quell der Gna - den, das Heil bei ihm al - lein!

go? He is the Fount of bless - ing, In Him true peace we know!
 sein, er ist der Quell der Gna - den, das Heil bei ihm al - lein!

p

hau-tonic

The crotchets the same time as in the preceding number.

(Golo remains, looking after the departing troop.)

f *p* *f* *p* *p*

GOLO (TENOR).

Could I be with them! Would that I that ho - ly be - ne -
 Kömmt' ich mit ih - nen, weih' auch mich des heil - gen Man - nes

pp

diction shar'd! Who would not join, like them, in th'ensanguin'd strife for glo - ry, A sol - dier's death with
 Segensspruch! Wer doch wie sie in blut - ger Feldschlacht könn - te wer - ben um Ruhm, den Tod der

glad - ness hail - ing! An - o - ther lot to me is giv - en— Rest—
 Eh - re ster - ben! Ein An - der - es ist mir be - schied - en, Ruh'!

(with much expression.)

si - lence! Were it but con - tent - ment!
 Still - sein! Wär' es auch der Frie - den!
dolce.

p

dolce.

Come, O peace, and fill my breast, Bit - ter pain do thou as -
 Frie - den zieh' in mei - ne Brust, sünf - ti - ge das tie - fe

- suage, Bid my passions cease to rage, Come, O come, . . .
 Leid, der Gefüh - le grim - men Streit, Frie - den, Frie - den

Ob.

come, O peace, and fill my breast! All a - round seems dull and
 zieh', O zieh' in mei - ne Brust! Trüb' will al - les mir er -

fp

drea - ry, Tho' the sun shed golden rays - And this heart, all sad and
 - schei - nen, wie die Sonn' auch golden scheint - könn't'ich kla - gen, könn't'ich

fp *fp*

wea - ry, Craves the tears of child - hood's days! Far o - ther my
 wei - nen, Thränen, wie ich sonst ge - weint! Wie an - ders mein

f *Molto animato.*

fp *p* *mf* *Molto animato.* ♩ = 120.

feel - ings in days . . de - part - ed! Then bat - tle and strife gave zest to life!
 Sin - nen in früh' - ren Ta - gen! Da trieb's . . mich hin - aus zu Kampf und Strauss!

Too wild . . was no steed, Then no leap did I fear, Too nar-row the mead,
 Kein Ross . . mir zu wild, kei - ne Kluft mir zu breit, zu eng das Ge - fild,

The goal was too near, . . the goal was too near! If home - ward I
 kein Ziel mir zu weit, . . kein Ziel mir zu weit! Und kehrt' ich dann

turn'd For cheer - ful re - pose, How e - choed my song . . To the
 heim zu fröh - li - cher Rast, wie klang da beim Schal - le der

zi - - ther's sweet note! With praise of the sing - er The hall . . then re -
 Zi - - ther mein Lied, vom Lo - be des Sän - gers er - tön - te die

- sound - ed, Hal - le, And thanks that a - bound - ed Were
wie zoll - ten sie Al - le, so

all from the heart, min - nig - lich Dank, Then loud - ly and long, With wine ev - er
und feu - ri - ger schwang beim gast - li - chen

flow - ing, With hearts . . . ev - er glow - ing, All join'd . . . in the song! . . .
Mah - le zum vol - len Po - ka - le em - por . . . sich der Sang! . . .

A - las! those days are de - part - ed, those days are de - part - ed, And
Das war in frü - he - ren Ta - gen, in frü - he - ren Ta - gen, und

Tempo primo. (with intense feeling.)
now! my breast, Come, O peace, and fill my breast,
jetzt! Frie - den zieh' in mei - ne Brust, Ob.

Tempo primo.
Celli.

Bit - ter pain do thou as - suage, Bid my passions cease to
 sänf - ti - ge das tie - - je Leid, der Ge - fühl - le grim - men

rage!
 Streit,

Come, O peace, O come, and fill my
 sü - sser Frie - den zieh' in mei - ne

dolce.

breast!
 Brust!

All a - round seems dull and drea - ry, Tho' the
 Trüb' will al - les mir er - schei - nen, wie die

fp *fp*

sun shed gold - - en rays - - And this heart, all sad and
 Sonn' auch gold - - en scheint - - könnt' ich kla - gen, könnt' ich

cres. *p*

wea - ry, Craves the tears of child hood's days!
 wei - nen, Thrä - nen, wie ich sonst ge - weint!

fp

Più Presto.
più f

Sieg-fried, Sieg-fried, Thou, my se - cond fa - ther! For my all I
Sieg-fried, Sieg-fried, du ein zweit - er Va - ter mir, dem ich al - les

Più Presto. $\text{♩} = 100.$

thank thee— What is it thou hast done? As guard - ian of thy wife Hast thou
dan - ke, was hast du mir ge - than! Zum Hü - ter dei - nes Wei - bes hast du

me de - sign'd! And I, a mor - tal, Am to guard this Hea - ven!
mich be - stellt! Und ich, ein Mensch, soll die - sen Him - mel wah - ren!

stringendo. *p* *pp*

E'en now she comes! Could I
Ich seh' sie nah'n, könnt' ich

sff *sf* *stringendo.* *sf*

Ped. *

(He goes towards the background.)

hide me, A re - fuge seek; where not one ray of sun - light gleams!
flüch - ten, ver - ber - gen mich, wo - hin kein Strahl der Son - ne dringt!

pp *f*

The musical score is written for voice and piano. It features a vocal line with German and English lyrics, and a piano accompaniment. The score is divided into several systems. The first system includes a vocal line with lyrics and a piano line with dynamics like *f* and *mf*. The second system continues the vocal line with lyrics and piano accompaniment, including a *cres.* marking. The third system shows the vocal line with lyrics and piano accompaniment, with dynamics *fp* and *p*. The fourth system features a *stringendo.* marking and dynamics *p* and *pp*, with a *sff* marking in the piano part. The fifth system includes a *Ped.* marking and a note that the singer goes towards the background. The sixth system shows the vocal line with lyrics and piano accompaniment, with dynamics *pp* and *f*.

DUET.—“FEW MOONS HAVE WANED.”

Molto Moderato.

(Siegfried and Genoveva descend the steps of the castle, followed by Drago, Angelo, Balthasar, Caspar and other attendants.)

PIANO.
♩ = 76.
mf

Balthasar, Caspar and other attendants.)

SIEGFRIED.

Few moons have wan'd since first . . . we plight - ed troth, And now we
So we - nig Mon - den erst . . . dass ich dich fand, und schon ent -

GENOVEVA.

Tho' we must part, one
Ob auch ge - trennt, uns

part at cru - el Fate's de - cree!
- reisst dich mir ein streng Ge - schick!

L.H.

vow u - nites us both, And Love's far - see - ing gaze shall fol - low
eint ein hei - lig Band, in fern - ste Fer - ne reicht der Lie - be

cres. *p*

thee!
Blick!

No he - ro, thou no Sieg - fried wert to me—
Wärst du kein Held, du wä - rest Sieg - fried nicht—

O true and lov - al wife,
Du bist ein deut - sches Weib,

no tears from thee! I could not
so kla - ge nicht! Soll' ich er -

And all un - moy'd I then would let thee
und kei - ne Kla - gen sen - det' ich dir

live and see our faith laid low.
- tra - gen un - sers Glau - bens Schmach?

go.
nach.

Where thou may'st go, my love will with thee stray,
Wo du auch weilst, dir folgt die Lie - be nach.

I could not live and see our faith laid low,
Soll' ich er - tra - gen un - sers Glaub - ens Schmach?

To sor - row's
Der Trüb - sal

where thou may'st go, my love will with thee stray,
wo du auch weilst, dir folgt die Lie - be nach,

night there fol - lows joy - ful day,
Nacht folgt einst ein Freu - den - tag,

to sor - row's night there fol - lows joy - ful
der Trüb - sal Nacht folgt einst ein Freu - den

cres.

tr

The musical score is written for voice and piano. It consists of five systems of music. Each system includes a vocal line with lyrics in English and German, and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as slurs, ties, and dynamic markings like 'cres.' and 'tr'.

Piu Presto.

Where thou may'st go, my love will with thee, will with thee stray. To
 wo du auch weilst, dir folgt die Lie - be, die Lie - be nach. Der
 day, To sor - row's night there fol - lows joy - - ful, joy - ful day. O
 tag, der Trüb - sal Nacht folgt einst ein Freu - - den, Freu - den - tag. O

Piu Presto. $\text{♩} = 120$.

Him who gave I now must yield His right, At His com - mand my
 dich mir gab, er se - he mich be - reit, auf sein Ge - bot mein
 glo - rious com - bat, for the Cross I fight, The palm - branch
 herr - lich Strei - ten, für die Chri - - sten - heit, des Krie - ges

dear - - est love re - sign - ing! To Him who gave I
 Lieb - - stes hin - - zu - ge - ben, der dich mir gab, er
 with the lau - rel thus en - twi - ning, O glo - rious com - bat, for the
 Ban - ner glor - reich zu er - he - ben, o herr - lich Streit - en, für die

now must yield His right, At His . . com - mand . . my dear - - est
 se - he mich be - reit, auf sein . . Ge - bot . . mein Lieb - - stes
 Cross . . I fight, The palm - branch with . . the lau - - rel
 Chri - - sten - heit, des des Krie - ges Ban - - ner glor - - reich

love re - sign - ing. Be - lov - ed spouse!
 hin - - zu - ge - ben. Ge - lieb - ter Mann,
 thus en - twin - ing! Thou lov - ing wife!
 zu er - he - ben! Du lie - bend Weib,

How blest, to whom such love is giv - en!
 be - glückt, wem solch' ein Held ge - ge - ben!
 How blest, to whom such love is giv - en!
 be - glückt, wem solch' ein Weib ge - ge - ben!

Trumpets behind the scenes (to the left). *Behind the scenes (to the right).*

The crotchets to have the same value as the minims in the previous movement.

VOICE. **SIEGFRIED.** (To the attendants.)

'Tis e - nough ! Some words to you at
 Dies gilt uns ! Zu euch noch wen' - ge

PIANO. *mf* *f*

part-ing ! Dra - go, faith - ful thou hast ev - er prov'd, To . . thy
 Wor - te ! Dra - go, treu hast du dich stets be - währ't, dei - ner

PIANO. *f* *f* *p*

DRAGO (respectfully).

care shall be en - trust - ed My house - hold ; rule it well ! Your de - par - ture sad - dens us -
 Pfle - ge sei ver - traut mein Ge - sin - de, halt' es wohl ! Eu - er Schei - den schmerzt uns tief -

PIANO. *Fag.*

SIEGFRIED (pointing to Angelo).

This af - flict - ed one thou'lt tend . . with kind - ness ; Speech . . to
 Und vor al - len nimm dich an die - ses Ar - men ; ist . . . die

PIANO.

him may be de - nied, Yet in his eyes Love . . hath found a lan - guage - Nev - er
 Red' ihm auch ver - sagt, ein treu Ge - müth spricht aus sei - nem Au - ge, kränkt ihn

PIANO.

(Beholding Golo.)

wound him!
nim - mer!
DRAGO.

One is miss - ing -
Ei - ner fehlt noch -

Ev' - ry wish of yours is law.
Wie Ihr sagt, so wird's ge - than.

p

GENOVEVA.

How dead - ly pale!
Wie bleich er sieht! DRAGO.

Go - lo - Thou of near - est kin, why dost thou stay a - part? How dis -
Go - lo - du, der Nächste meinem Hau - se, stehst so fern? Wie ver -

fp *fp*

GOLO.

'Tis so!
Ihr sagt's!

SIEGFRIED.

- turb'd! Fain wouldst thou go forth with me and fight?
- stört! Möch - test gern wohl mit mir in den Krieg?

f *f* *p*

GENOVEVA.

The part - ing grieves him more than all!
Es schmerzt der Ab - scheid ihn vor Al - len!

Bet - ter canst thou serve me - See! . . . to my
Bes - ser dienst du hier mir - Sieh', . . . nur dem

fp *p*

ritard.

best of friends, my best of trea - sures Would I fain en - trust— thou art
 Bes - ten möcht' ich mei - ner Gü - ter Bes - tes an - ver - trau'n— der bist

Più agitato. (to Golo, affectionately.)

he!
 du!
Più agitato. $\text{♩} = 126.$

To my wife, O give thy care
 Mei - nes Wei - bes nimm dich an,

(to the other attendants.)

When she needs a man's strong arm— And you, look on
 wo sie Man - nes Schutz be - darf. Und ihr, seht in

Go - lo here, As your mas - ter, as your lord; Serve ye him,
 Go - lo hier eu - ern un - um - schränk - ten Herrn: die - net ihm,

Golo.

as 'twere for me!
 als wär' ich's selbst!

To a worth - ier far than me
 Ein - en Wü - rd' - gern wohl als mich

GENOVEVA.

Should your charge be giv - en!
möcht' ich, dass Ihr jün - det.

Glad - ly as my knight I wel - come you!
Gern . . . nehm'ich Euch zum Rit - ter an!

Ped. *

Golo. *a tempo.* SIEGFRIED. Golo (to Genoveva).

No - ble la - dy, far too high is your es-teen!
Ed - le Gräf - in, viel zu gut denkt Ihr von mir!

Talk no long - er - Far too
Spart die Wor - te. Viel zu

p *colla voce.* *a tempo. f*
(Trumpets behind the scenes.)

SIEGFRIED.

high - For all pre - cious is our time; E'en now doth the trum - - pet
gut - Kost - bar, kost - bar ist die Zeit; der Ruf der Trom - pe - - te

f

call. Quick! lead my char - ger forth!
sag't's. Auf! führt mein Schlachtross vor!

CHORUS OF SOLDIERS (behind the scenes, to the right). *f* 1st & 2nd TENOR.

Forth!
Auf!

CHORUS OF SOLDIERS (behind the scenes, to the left). *f* 1st & 2nd BASS.

Forth!
Auf!

f *ff un poco rit.*

The crotchets rather slower than in the preceding number.

1st & 2nd TENOR.

Forth!
Auf!

1st & 2nd BASS.

mf

f *mf*

$\text{♩} = 132.$

Forth, . . . forth to the fight! Count . . . Siegfried, our knight, Leads . .
Auf! . . . auf in das Feld! Graf . . . Siegfried der Held, er . . .

(Genevra and Siegfried embrace each other long and fervently. Golo stands aside). The first Chorus of Warriors is seen marching across the stage.)

out the brave band Who glo . . . ry de - mand. Fair . . . love, grant a
füh - ret das Heer, er führt . . . es zur Ehr, Fein's . . . Liebchen, ein

GENOVEVA.

Fare - well!
Leb' wohl!

kiss! Short . . . part - ing is this! Luck . . . fol - lows our train, Soon, soon
Kuss! Ge . . . schie - den sein muss! Mit . . . uns ist das Glück, bald, bald . . .

SIEGFRIED.

GENOVEVA.

Fare - well!
Leb' wohl!

To meet . . . a
Auf Wie . . . der -

poco a poco cres.

come we a - gain! Fair . . . love, grant a kiss! Short . . . part - ing is
kehr'n wir zu - rück! Fein's . . . Lieb - chen, ein Kuss! Ge . . . schie - den sein

poco a poco cres.

SIEGFRIED.

gain !
sch'n ! Golo (*aside*).

To meet a -
Auf Wie - - - der -

How sweet that kiss !
O wie sie küsst !

TENORS. (*The Chorus of Tenors, singing*
mf)

Charles Mar -
Karl Mar -

this ! Luck fol - lows our train, Soon, soon come we a -
muss ! Mit uns ist das Glück, bald, bald keh'r'n wir zu -

gain !
sch'n !
(*aside*.)

A - las, why not for me ?
Man fühlt's, in - dem man's sieht !
at first behind the scenes, comes nearer and nearer, and at last appears on the stage.

tel, Charles Mar - tel, val - iant ham - mer, Puts to
tell, Karl Mar - tell, tapf' - rer Ham - mer, al - lem

gain ! Forth, forth to the fight ! Count Siegfried, our
rück ! Auf, auf in das Feld ! Graf Siegfried, der

si - lence hea - then cla - mour ! For
Hei - den - - volk zum Jam - mer ! Der

knight Leads out the brave band Who glo - ry de -
Held, er füh - ret das Heer, er führt es zur

più f
e sempre più cres.

GOLO (to Siegfried). **GENOVEVA.**

Count, your steed paws the ground. With thee might I
Herr, das Ross steht be-reit! O könnt' ich mit

an vil he shall have the foe!
Feind der soll der Am-bos sein!

mand. Fair love, grant a kiss! Short part - ing is
Ehr'. Fein's Liebchen, ein Kuss! Ge - schie - den sein

SIEGFRIED. **GENOVEVA.**

go! Take com - fort, be thou calm! Fare - well, fare -
dir! Ge - trost - und fas - se dich! Leb' wohl, leb'

Then strike we all brave - ly . . . blow on
da schla - gen wir wa - cker . . . drauf und

this! Luck fol - lows our train, Soon, soon come we a -
muss! Mit uns ist das Glück, bald, bald, kehr'n wir zu -

well!
wohl!

blow! Charles Mar - tel!
drein! Karl Mar - tell!

gain! Fair love, grant a kiss! Short part - ing is
rück! Fein's Lieb - chen, ein Kuss! Ge - schie - den sein

Charles Karl Mar Mar

As ring eth the ham mer loud and
 Wie klin get der Ham mer stark und

this! Luck fol - lows our train! Soon, soon come we a
 muss! Mit uns ist das Glück, bald, bald keh'n wir zu

hands with Golo, Angelo and Drago at parting, and rides off, waving his hand at the last to Genoveva.)

tel, Charles Mar - tel, va - liant ham - mer, Puts to
 Karl Mar - tell, tapf - rer Ham - mer, al - lem

well! Charles Mar - tel!
 hell! Karl Mar - tell!

gain! Forth, forth to the fight! Count Sieg - fried, our
 rück! Auf, auf in das Feld! Graf Sieg - fried, der

si - lence hea - then cla - mour! For an - vil der
 Hei - den - volk zum Jam - mer! Der Feind der

Charles Mar - tel, va - liant ham - mer! Puts to
 Karl Mar - tell, tapf - rer Ham - mer! Al - lem

knight, Leads out the brave band, who glo - ry de - mand! Fair
 Held, er füh - ret das Heer, er führt es zur Ehr.' Fein's . .

he shall have the foe, Then strike we all
soll der Am-bos sein, da schla-gen wir

si-lence hea-then cla-mour! So
Hei-den-volk zum Jam-mer! Wie

love, grant a kiss, Short part-ing is this! Luck fol-lows our
Liebchen ein Kuss! Ge-schie-den sein muss! Mit uns ist das

dim.

(The stage is gradually deserted, excepting by Golo and Genovera; the latter has sunk in a swoon upon a stone bench;

brave-ly blow on blow! Charles Mar-
wa-cker cker drauf und drein! Karl Mar-

rings the ham-mer loud and well! Charles Mar-
klingt der Ham-mer stark und hell! Karl Mar-

train, Soon, soon come we a-gain! Fair love, grant a
Glück, bald, bald keh'r'n wir zu-rück! Fein's Lieb-chen, ein

p

Golo supports her in his arms.)

tel! So ring-eth the
tell! Wie klin-get der

tel! So
tell! Wie

kiss! Short part-ing is this! Luck fol-lows our
Kuss! Ge-schie-den sein muss! Mit uns ist das

ham - mer . . . loud and well!
Ham - mer . . . stark und hell!

rings the ham - mer loud and well!
klingt der Ham - mer stark und hell! *sempre dim.*

train, Soon, soon come we a - gain! Luck fol - lows our
Glück, bald, bald kehr'n wir zu - rück! Mit uns ist das

sempre dim.

Charles Mar - tel!
Karl Mar - tell!

Charles Mar - tel!
Karl Mar - tell!

train, our das train! Soon come we a - gain, Soon . .
Glück, das Glück! Bald kehr'n wie zu - rück, bald . .

Charles Mar - tel!
Karl Mar - tell!

Charles Mar - tel!
Karl Mar - tell!

(from a great distance.)
pp

Charles Mar - tel, Charles Mar -
Karl Mar - tell, Karl Mar -

come we a - gain, Luck fol - lows our train!
kehr'n wir zu - rück, mit uns ist das Glück!

pp

The minims rather faster than in the preceding number.

tel!
tell!

pp dolcissimo. *pp espressivo.*

Ped. *

GOLLO.
p

The ruth - less war - rior ! Well he knows To
Der rau - he Kriegs-mann ! Auf das Schwert ver -

pp

p dolce.

wield the sword, to thrust and fence, But not to love !
- steht er sich, auf Stoss und Hieb, auf Lie - be nicht !

p dolce.

Ped. *

How hath he sor - row'd her !
Er hat's ihr an - ge- than !

p

Ped. *

cres.

Dies she, I will not mur - mur - Ah ! she sighs ! The breath of
Stirbt sie, ich will nicht knir - schen ! Doch, sie seufzt ! Das hol - de

pp *poco cres.*

life re - turns a - gain, And now her lips are blush - ing ro - sy red!
 Le - ben kehrt zu - rück, und auf die Lip - pen tritt das er - ste Roth!

Doppio tempo. *pp*
Doppio tempo. O lips, how sweet, how beautiful! Who kiss'd . . . them Would
 O Lip - pen, sü - ße Lip - pen! Wer euch . . . küsst, der

steal a taste . . . of bliss . . . un - dy - ing, Un - quenched for ev - er were its
 stiehlt sich hier - die ew - - ge Se - lig - keit, denn nie verglüht ein sol - cher

(Looking around.)
 glow! Nev - er! This might I do— I am a - lone—
 Kuss! Nie! nie! Ich könnt' es thun, ich bin al - lein—

And her chaste eye - lids stand Not yet as Che - ru - bim From Pa - ra - dise to warn me
 die heil' - gen Au - gen steh'n noch nicht wie Che - ru - bim ab - weh - rend vor dem Pa - ra -

(firmly.)
pp
 back— I will!— I'll dare to kiss her! (He kisses her.) (Margaret is seen
 dies ich will, ich muss sie küs - sen.
stringendo.
sf f
Ped.

for a moment.)
con molto espress.
sf sf

GENOVEVA (fervently).
pp
 My
 Mein
dim. pp dolce.

(to Golo, not yet recognising him.) GOLO (very courteously).
 Sieg - fried! Who art thou! Your de - vo - ted
 Sieg - fried! Wir bist du! Eu - er treu - ster
pp pp

GENOVEVA.
 knight! For - give— all swims be - fore me! Ah, help me!—
 Knecht! Er - laub, dass ich mich stü - tze! Mir schwindelt!—
pp

Molto vivace. MARGARET (advancing from behind the gate of the castle).

Molto vivace. $\text{♩} = 86.$ See there—the hand-some gal-lant Knight!
Sieh' da—welch' fei-ner Rit-ters-mann!

All men be-hold him with de-light!
Man sieht ihn nur mit Freu-den an!

The sword . . . he wears, The hel-met
Der Fe- . . . der-hut, der De-gen

plum'd he wears, And brave-ly dares!
steht ihm gut, auch hat er Muth!

That kiss to steal then while he bow'd . . . him low, His cheek with pas-sion's
Und wie zum Kuss er sich her-un-ter-bo-g, welch' Flammengluth die

flame . . . was all a - glow!
Wang' ihm ü-ber - zog!

The Count a - field, . . . the wife a - lone! —
Die Frau al - lein, . . . der Graf beim Heer!

A

Kind For - tune to the youth hath fa - vour shown!
Da fällt's dem hübschen Burschen ja nicht schwer!

My rest is gone, no peace have I,
Ich hab' kein' Rast, ich hab' kein' Ruh,

(Turning with a threatening gesture towards the castle.)

To fill their place with spite I'll try! Me from thy house thou didst ex -
ein we - nig Groll kömmt auch da - zu: dass aus dem Haus du mich ge -

pp (Perceiving Golo.)

- pel, Sir Count, thou now wilt rue it well! Hush, he
- hetzt, Herr Graf, ver-gol-ten sei dir's jetzt! Still, er

(Golo returns from the castle in deep thought; Margaret draws back, watching him.)

comes! hush, he comes!
k6mmt! Still, er kommt!

dim.

*Poco rall.**p* Golo.

What crime hast thou wrought By pas-sion dis-traught?— Thou
Was hast du ge-than in fre-veln-dem Wahn— du

Poco rall.

pp

hast thy lord's Best be-lov'd em-brac'd, And in thine arms Held that form so chaste!
hast ge-k6sst dei-nes Herr-en Weib, du hielt'st um-schlun-gen den ed-len Leib,

cres.

cres.

sf

he w pale

Thy knight-ly oath Didst thou be-tray— Ah, wretch, a-way! Fly from the
du hast ge-broch-en dein Rit-ter-wort E-len-der, fort, so weit dich

dim.

sf

Ped.

(Is about to go through
the gate of the fortress.)

MARGARET.

face . . . of thy fel - lows !
deine Füs - se tra - gen !

Go - ro !
Go - lo !

mf

pp

Golo (rushing past without recognising her.)

MARGARET.

A - way, a - way !
Hin - weg, hin - weg !

My son, where now ?
Mein Sohn, wo - hin ?

No
Kein

Golo (reluctantly).

word for thy fos - ter - mo - ther,
Wort . . . für dei - ne Am - me,

Who be - holds thee now at last ?
die so lang dich nicht ge - seh'n ?

Thou,
Du

p animato.

MARGARET.

Mar - ga - ret, art here ?
Mar - ga - re - tha hier ?

Un - kind - ly didst thou ban - ish me from
Un - freund - lich stie - ssest ein - stens du mich

Golo.

hence,
fort,

Yet still I love thee.
ich blieb dir gut. . .

And I ab - ber
Ich a - ber

f

- hor . . thee, Since e - - vil prac - tice Thou hast fol - low'd, black - est
 has - se dich seit bö - - - sem Wan - del du dich er - ge - ben, schwar - ze

MARGARET (*enquiringly, with emphasis.*)

This, vir - tue's home? Ah!
 Der Tu - gend Haus? Ach,

arts pursued, Thou art my hor - ror— For this is vir - tue's home!
 Kün - ste treibst, die ich ver - ab - scheu'— dies ist der Tu - gend Haus!

(*mysteriously.*)

af - ter long and wea - ry wan - d'ring, Here I hoped to find a rest and shel - ter; yet,
 hofft' ich doch, nach langem Wand - ern hier zum Aus - ruh'n ei - ne Streu zu fin - den; doch,

For this is vir - tue's home!
 dies ist der Tu - gend Haus!

What have I seen in this fair home of vir - tue?
 was ich er - blickt' in die - sem Haus der Tu - gend?

Ha!
 Ha!

(whispering in his ear.)

In sooth, a love-ly dame well worth a kiss!
 fur-wahr, ein schönes Weib des Küß-sens werth!

(seizing hold of her.)

Ah, didst thou see, then? Die!
 Du hast ge-se-hen? stirb!

Musical score for the first system, including vocal line and piano accompaniment. The piano part features dynamic markings *fp* and *p*.

(with indifference.)

Strike on! 'tis but thy faith-ful nurse, And not thy mo-ther, thou wouldst
 Stoss' zu! 'sist ja die Am-me nur, die Mut-ter nicht, die du durch-

Musical score for the second system, including vocal line and piano accompaniment. The piano part features dynamic markings *sf* and *p*.

pierce— Ah, Go-lo, thou art sick—
 -bohrst, geh' Go-lo, du bist krank—

mf

Ay— sick to
 Ja— krank zum

Musical score for the third system, including vocal line and piano accompaniment. The piano part features dynamic markings *f*, *p*, *sf*, and *sf*.

(pointing to the 'castle.)

Then trust to me— I know the cure.
 Ver-trau' dich mir, ich weiss den Art.

death!
 Sterben!

Musical score for the fourth system, including vocal line and piano accompaniment. The piano part features dynamic markings *f*, *sf*, and *sf*.

GOLO. *C^b*

Off, witch, a - way! Thee, with this house and all the world do I ab - hor,
 Weib, He - ze, fort! Du, die - ses Haus, die gan - ze Welt ist mir ver - hasst,

f sfz fp sf

Life, with its weight of woe can I en - dure no more; I'll fly and hide me
 kaum, dass ich tra - ge noch des Le - bens Jam - mer - last, ich will da - hin geh'n,

fp

(He is about to go, Margaret holds him back.)

MARGARET. *Moderato.*

far be - yond the ken of hu - man eyes! The la - dy fair a -
 wo kein Aug' mich wie - der fin - den soll! Du lässt die ar - me

Moderato. ♩. = 68.

sf p p

- lone thou't leave, With - out thee she will sore - ly grieve; 'Twixt Life and Death will she then
 Frau al - lein, sie wird ohn' dich gar trau - rig sein, am Le - ben mü - sste sie ver -

GOLO. *p*

wa - ver, For 'tis well known thou art high in her fa - vour. What say - est thou? Who bore such
 za - gen, sie will dir wohl, wie die Leu - te sa - gen. Was sprichst du da? wer that dir's

p

MARGARET.

tale? Come, leave my arm and hurt me not, Such things are not so hard to
kund? *Nun drück' mir nur den Arm nicht wund der - gleich-en fällt nicht schwer zu*

see. And how pro - pi - tious all would seem ! The Count in
seh'n. *Und sieh', wie schön sich Al - les trifft ! Der Graf im*
 GOLO.
 Thou liest, how pure she is thou know'st not—
Du lügst, du kennst sie nicht die Rei - ne.

camp, thou here re-main-ing, Perchance he falls in dead-ly fight, 'Then all he has is thine by
Krieg, du heim ge - blie-ben, vielleicht, dass er im Kampfe fällt, er dich zum Er - ben gar be -

GOLO. MARGARET.

right! Thou know'st her not, thou know'st her not— One oft - en feels in lone-ly plight, But hill to
- stellt! Du kennst sie nicht, du kennst sie nicht. *Oft fügt sich's selt-sam in der Welt: kommt Berg und*

vale is link'd for ev - er; And who would try two flames to sev - er? Good luck then, good
Thal doch wohl zu - sam - men, un wie viel leich - ter zwe - en Flam-men? Glück auf denn, Glück

(she is about to go.)

luck !
auf!

GOLO (detaining her).

I must— to Stras-burg.
Muss fort— nach Strassburg.

And wilt thou go?
Brichst auf du schon?

p *pp* *pp*

D (aside.)

He takes it to heart.
Es dringt ihm in's Herz.

(confidentially.)

But say, what wouldst thou do
Sag' an, was thü - test du

wert in my place?
an mei - ner Stel - le?

D

(aloud.)

Were I young, well-born, with bright eyes such as thine, I'd keep a firm hope in my
Wär' ein jun - ger Herr ich mit Au-gen wie Ihr, ich hielt' an meiner Hoff - nung

(aside.)

heart, Tho'twere the Queen her-self who had my love.
fest, und wär' ich in die Kö - ni - gin ver - liebt.

He takes it to heart—
Es dringt ihm in's Herz.

GOLO.

If hope were grant - ed,
O dürft' ich hof - fen,

O
Mar -

fp

Mar - gret! With rich re - ward I would re - pay thee! But see for thy -
 - g're - tha! Ich wollt' es kö - nig - lich dir loh - nen! Bleib' hier im

MARGARET.
 - self, leave not yet the cas - tle! No more is need - ed, I've seen e -
 Schloss, sieh' mit eig - nen Au - gen! Mehr brauch't nicht als ich be - reits ge -

- nough! Wilt thou
 seh'n! Wollt durch -

Golo.
 But yet some days I pray thee lin - ger.
 Nur wen' - ge Ta - ge lass dir's ge - fal - len!

win her? Per - haps -
 aus Ihr? Viel - leicht -

Thou'lt stay? And
 Du bleibst? Und

As I can— Here! *f*
 Wie ich's kann— Hier! *f*

wilt thou help me? Thy hand up - on it! To stand by
 willst . . . mir bei - steh'n? Gieb mir die Hand d'rauf! Und schwörst mir

cres. *f*

Molto vivace. (aside.)
 I swear! Spells I have wound,
 Ich schwör's! Was ich ge-wollt,

me thou't swear? With life and vig - our A - new dost thou fill me,
 bei - zu - steh'n? Mit neu - em Le - ben er - füllst du mich wie - der,
Molto vivace. *f* *mf* = 88.

Fast is he bound— My
 mir ist's geglückt— Ich

Do thou but lead, All will suc-ceed! Mine, then, for ev - er, Naught shall us se - ver,
 gehst du vo-ran, glü - cket der Plan! Mein muss sie wer - den, mein muss sie wer - den,

scheme is well laid, My cap - tive he's made—
 halt' ihn umgarnt, ich halt' ihn umstrickt—

mine, then, for ev - er, mine, mine, Tho' help as from Heaven To her be giv - en,
 mein muss sie wer - den, mein, mein, und stie - gen En - gel nie-der zur Er-den und

f

The musical score is written for voice and piano. It features a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The score is divided into five systems, each with a vocal line and a piano accompaniment. The piano part includes dynamic markings such as *cres.*, *f*, *mf*, and *Molto vivace.* The vocal line includes German and English lyrics. The score concludes with a final *f* dynamic marking.

(aloud.)

Mine she must be, Mine, then, for ev - er, Mine, then, for
 schütz - ten sie! Mein, muss sie wer - den, mein, muss sie

Thine, then, for
 Dein, soll sie

(aside.)

ev - er, My scheme is well laid, My cap - tive he's made—
 wer - den! Ich halt' ihn um-garnt, ich halt' ihn um-strickt—

ev - er, Mine, . . . then, for ev - er,
 wer - den, mein . . . muss sie wer-den

My scheme is well laid, my cap - tive he's made, my cap - tive
 mir ist es ge-glückt, ich halt' ihn um-strickt, ich halt' ihn

mine, Mine, . . . then, for ev - er, mine,
 mein, mein . . . muss sie wer - den, mein,

he's made, my cap - tive, cap - tive he's made, my
 um-garnt, ich halt', ich halt' ihn um-strickt, es

mine, mine, then, for ev - er, Yes, mine, for ev - er,
 mein, mein muss sie wer - den, und stie - - gen En - gel

scheme is well laid, my scheme is well laid, my cap - tive he's
 ist mir ge - glückt, mir ist es ge - glückt, ich halt' ihn um -

Naught shall us sev - er, Tho' help as from heaven to
 nie - der zur Er - den und schütz - - - ten sie und

sfp
p

made. My spells are wound, my scheme well
 strickt. was ich ge - wollt, mir ist's ge -

her be giv'n, Mine, then for
 wahr - - - ten sie, mein, . . . muss sie
 Swa.....

cres.

cres. **F** (*aloud.*)
 laid. Tho' help be giv'n To her as from Hea - ven, She
 glückt! Und stie - gen En - gel nie - der zur Er - den und

cres.
 ev - - - er! She must be
 wer den! und schütz - ten

cres. **F**

(*aside.*)
 must be thine, My cap - tive he's made, my cap - tive he's
 schütz - - - ten sie, ich halt' ihn um - garn't, ich halt' ihn um -

mine, she must be mine, mine, . . . mine, . . . mine, mine, mine for
 sie und wahr - ten sie, mein, . . . mein, . . . mein, mein, mein muss sie

V
sf

made, strickt, Thine, dein, then, soll, for ev - er, er, den, er, mine she must be, mine she must wer - - - - - den, jetzt o - der nie, . . . mine jetzt she must be, thine, . . . she must jetzt o - der be, nie, mine, mine she must jetzt o - der be, nie, thine . . . ev - er thine! jetzt o - der nie! mine, . . . ev - er mine! jetzt o - der nie! (The Curtain falls.)

cheer-ful ! That parting wrung my heart with pain !
 prangt es ! O weh des Scheidens, das er that !

rit. *a tempo.*

fp *rit.* *p* *dim.* *dim.*

Be still, my heart, take com- fort—
 Ge-trost, mein Her-ze—
 (Horns resound from the servant's hail beneath.)

Vivace. $\text{♩} = 120.$

p

SONG OF THE SERVING-MEN (behind the scenes).
 1st & 2nd TENOR.

How now !
 Was giebt's !

Fill the
 Füllt die

1st & 2nd Bass.

Tum, tum, tum, tum, tum, tum, tum, tum, Fill the
 Tam, tam, tam, tam, tam, tam, tam, tam, Füllt die

(Behind the scenes.)

f *p* *f*

(She goes to the window looking on the courtyard, and observes the singers.)

What goes on here?
 Was geht hier vor?

tank-ards high and foam-ing, Clink your glass-es round the board ! While the lord a - far is roam-ing, Here the
 Bech - er bis zum Ran - de, stoss - et an und trin- ket aus, Zieht der Herr in frem - de Lan - de, ist der

f

vas - sal plays the lord! Fill tank - ards round the
Knap - pe Herr im Haus! *Stosst an . und trin - ket*

board!
aus!

Who sits hid - den in the
Ei wer sitzt da in der

Fill tank - ards round the board!
Stosst an . und trin - ket aus!

cor - ner? What, old Dra - go, do - est thou? Show thy - self, thou sly old scorn - er! To our la - dy drink we
Ec - ke! Al - ter Dra - go, was ist das? kommt her - vor aus dem Ver - ste - cke! Un - srer Herr - in die - ses

Now! Our Glas! Die la - - dy's health, Hur - - rah!
Herr - - in le - be hoch!

Hur -
Stosst

The musical score is written for voice and piano. It features a vocal line with German lyrics and a piano accompaniment. The score is divided into several systems. The first system shows the vocal line with lyrics and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system shows the vocal line with lyrics and a piano accompaniment. The fourth system continues the vocal line and piano accompaniment. The fifth system shows the vocal line with lyrics and a piano accompaniment. The sixth system continues the vocal line and piano accompaniment. The seventh system shows the vocal line with lyrics and a piano accompaniment. The eighth system continues the vocal line and piano accompaniment. The score includes various musical notations such as notes, rests, dynamics (e.g., *sf*, *ff*), and articulation marks (e.g., *tr*, *Ped.*).

1st TENOR.
Hur - rah! hur - rah!
Stosst an, stost an!

2nd TENOR.
Hur - rah! hur - rah! hur - rah!
Stosst an, stost an, stost an!

rah!
an, . . . hur - rah! hur - rah!
stost an, stost an!

rfz

The crotchets the same time as before.

GENOVEVA.
How rough that sing - ing!
Welch' ro - hes Sin - gen!

ten.
sf *pp* *pp*

Yet it bears a tone of mock - e - ry!
Klingt es doch, als ob sie spot - te - ten!

SONG OF THE SERVING-MEN (behind the side-scenes),
TENOR & BASS.
The serfs are
Die Knech - te

pp

Tum, tum, tum, tum, tum, tum, tum, tum,
Tam, tam, tam, tam, tam, tam, tam, tam,

tr *tr* *tr* *tr*

pp

Ped.

there and Mar-ga-ret amongst them,
sind's, Marg're - tha un - ter ih - nen,

She, whom I view with
dies Schreckbild meinem

Fill the tankards, clink your glasses round the board !
Füllt die Be-cher bis zum Ran-de, trin-let aus!

mf *p*

tr *tr*

ter - ror ! And there I see good Dra - go, From all the
Au - ge ! Und dort der gu - te Dra - go, er will nicht

ten

3 *3* *3* *3* *3* *3*

rev - el - ry he turns him ! How wild their
wür - feln mit und sing - en ! Wie wild sie

ff *sf*

Here the vas - sal plays the lord !
Ist der Die - ner Herr im Haus !

ff

tr *tr*

shout - ing ! Sieg - fried, come soon a - gain and check their in - so-lence, Thy
lär - men ! Sieg - fried, kehr' bald zu - rück, brich ih - ren Ue - bermuth, sie

sf *p*

(startled.) (Golo enters.)

house and home they o-ver-throw!
 stür - zen Haus und Hof dir um!

Who comes?
 Wer kömmt!

(graciously.)

Ah, 'tis but Go-lo!
 Ihr seid es, Go-lo!

Wel-come you ev-er are; in
 Stets seid will-kom-men Ihr, und

Golo.

For-give me that at this late hour I come—
 Ver-zeiht, dass zu so spä-ter Stun-de noch—

sotto voce. (timidly.)

truth, E'en now I felt af-fright-ed—
 wisst, ich fürchte-te mich e-ben—

Their song was loud enough—And all a-lone am I.
 Sie sin-gen laut ge-nug— und ganz al-lein bin ich.

Thou heard-est all?
 Ihr hör-et wohl.

A-lone is
 Sie ganz al-

pp (aside.)

My waiting-maid have I dismiss'd to Treves, She goes to nurse her fa-ther who lies
 Die Die-ne-rin ent-lies nach Tri-er ich, dort ih-ren kran-ken Va-ter zu ver-

she, how rare a chance!
 - lein, welch' sel'-nes Glück!

sick—
Pfle-gen— (aside.)

A sud-den fear took hold on me just now, And that wild
Da wan-del-te et - was wie Furcht mich an, da - zu das

A-lone is she, how rare a chance!
Sie ganz al-lein, welch' selt - nes Glück!

fp *fp*

sing - ing shook me— But say—what did it all be-to - ken?
wil - de Sing - en - a - ber sagt, was hat es zu be - deu - ten?

Your ser - vants, Cas - par, Balthasar, were
Die Knech - te Cas - par, Balthasar, sie

fp colla voce. *a tempo.* *fp*

And what did Mar-garet?
Und Marga-re - tha?

hold - ing rev-el - ry with some young hunts-men— Of her arts to the fel-lows made display; Now, she to
trei - ben Kurzweil mit den Jagd-ge-sel - len - macht den Burschen von ih - ren Künsten vor, bald sie zum

p *f* *p*

Yet, hide you some - thing, speak!
Ihr hal - tet in - ne, sprecht!

(hesitating.)

laugh - ter mov'd them, then to ter - ror— be - sides : Then
La - chen rei - zend, bald er - schreck - end - und dann : So

f *mf* *p* *f*

GOLLO.

hear the news that brought me here so late :
hört, was mich so spät noch zu Euch führt :

O'er Ab - dor - rha - man (so 'tis said) a
Ein gros - ser Sieg (so spricht man) sei

GENOVEVA (with warmth).

glo - rious vic - to - ry was late - ly won. What joy, what joy! a vic - to - ry! But how! Sieg - fried
ü - ber Ab - dor - rha - man jüngst er - kämpft. Ein Sieg, ein Sieg! O Freu - de! doch wie! Sieg - fried

GOLLO.

has sent to me no tid - ings?
liess oh - ne Kun - de mich?

Re - ports will oft out - strip the fleet - est run - ner!
Ge - rüch - te ei - len schnel - ler ja als Menschen!

GENOVEVA.

And ru - mour says that soon the troops will re - turn - Sieg - fried's too? O might it
Auch spricht man von der bald - gen Rück - kehr des Heer's Sieg - fried's auch? O wär' es

(Wild shouts are again heard outside.) GOLLO.

be!
wahr!

The joy - ful news hath made them bois - ter - ous!
Dies al - les hat die Bur - schen auf - ge - regt!

CHORUS OF SERVING-MEN (outside). TENOR & BASS.

In sooth, a
Für - wahr, ein

(is about to go.)

A - gain that wild up-roar, I'll go and bring them all to
 Von Neu - em to - ben sie, ich geh' zum Schwei - gen sie zu

love - ly dame well worth a kiss!
 schö - nes Weib des Küs - sens werth!

tr *tr*
mf *dim.*

GENOVEVA.

Ah, no! for joy finds vent in sing - ing, — E'en mine! Then sing with
 Lasst, lasst, die Freu - de reizt zum Sin - gen, — auch mich! Ihr singt so

si - lence.
 brin - gen.

p dolce.

me, And let us with our soft - er strains Shut out the noise of that wild rev - el!
 ar - tig, lasst mit ein - er sanft - ten Wei - se uns den wil - den Lärm be - täu - ben!

p

*poco ritard.**Poco più lento.*

See, there is the zi - ther! The rest will make it
 Kommt, dort ist die Zi - ther! So wird's nur um so

poco ritard. *Poco più lento.*

For ma - ny months my voice hath si - lent been.
 's sind Mon - den her, dass ich schon nicht mehr sang.

p

sound the sweet - er ! Come, no ex - cuse ! We'll have the song the min - strel from Al - sa - tia
 fris - cher klin - gen ! Ohn' Wi - der - spruch ! Das Lied, das aus dem El - sass uns der Sän - ger

taught us.
 lehr - te !

Ah ! la - dy, the stones were sure - ly vo - cal, Didst thou but will that they should
 Ihr könn - tet Stei - ne sin - gen ma - chen durch Eu - er Bit - ten, schö - ne

Such flat - t'ry have you ev - er rea - dy. Now sing, and wrap your heart in dream - ing !
 Das Schmeicheln, Go - lo, scheint Euch ei - gen, singt denn, lasst Eu - er Herz er - weich - en !
 (aside.)

sing ! How sim - ple,
 Frau ! O an - muth.

(Golo takes the zither and seats himself at Genoveva's feet ; she returns to her spinning - wheel.)

yet what po - tent charm !
 - voll - ste Zau - be - rin !

Allegretto moderato.

GENOVEVA.

If but a bird were I, Dear - est, to thee I'd fly Swift - ly a -
 Wenn ich ein Vög - lein wär und auch zwei Flüg - lein hätt', flög' ich zu

If but a bird were I, Dear - est, to thee I'd fly Swift - ly a -
 Wenn ich ein Vög - lein wär und auch zwei Flüg - lein hätt', flög' ich zu

Allegretto moderato. ♩ = 92.

- way, swift - ly a - way! . . . Fate doth my wish de - ny, fate doth my
 dir, flög' ich zu dir! . . . Weil's a - ber nicht kann sein, weil's a - ber

- way, swift - ly a - way! . . . Fate doth my wish de - ny, fate doth my
 dir, flög' ich zu dir! . . . Weil's a - ber nicht kann sein, weil's a - ber

cres. *dim.* *p*

wish de - ny, Here must I stay! Tho' I am far from thee,
 nicht kann sein, bleib' ich all - hier! Bin ich gleich weit von dir,

wish de - ny, Here must I stay!
 nicht kann sein, bleib' ich all - hier!

(with intense feeling.)

p

cres.
 In my sleep I come to thee And speak with thee,
 bin ich doch im Schlaf bei dir, und red' mit dir,

cres.
 Tho' I am far from thee, In my sleep I come to thee
 bin ich gleich weit von dir, bin ich doch im Schlaf bei dir

cres. *p* *f*

pp

And speak with thee! When the sweet dream hath flown, I am a - lone!
 und red' mit dir! Wenn ich er - wa - chen thu', bin ich al - lein!

And speak with thee! When the sweet dream hath flown, I am a - lone!
 und red' mit dir! Wenn ich er - wa - chen thu', bin ich al - lein!

p *pp*

Ped. *

mf

Not an hour goes by in the night, But my heart, with new de - light,
 Es ver - geht kein' Stund' in der Nacht, da mein Her - ze nicht er - wacht,
 (He sings with more and more passion.)

Not an hour goes by in the night, But my heart, with new de - light,
 Es ver - geht kein' Stund' in der Nacht, da mein Her - ze nicht er - wacht,

mf

Wakes to think of thee, wakes to think of thee,
 und an dich ge - denkt, und an dich ge - denkt,

Wakes to think of thee, wakes to think of thee,
 und an dich ge - denkt, und an dich ge - denkt,

cres.

Who didst oft and oft - en plight, who didst oft and oft - en plight
 dass du mir viel tau - send - mal, tau - send - mal dein Herz ge - schenkt,
 (beside himself)

Who didst oft and oft - en plight, My strug - gle now must
 dass du mir viel tau - send - mal, Nicht lün - ger halt' ich

Thy love to me! Though I am far from thee,
 dein Herz ge - schenkt! Bin ich gleich weit von dir,
 end, The flame con - sumes me! Yes, at her
 mich, die Gluth ver - zehrt mich! Zu ih - ren

In my sleep I come to thee And speak with thee,
 bin ich doch im Schlaf bei dir und red' mit dir,
 feet, at her feet I'll throw me, For I must
 Fü - ssen, zu ih - ren Fü - ssen, dass sie's er -

and speak with thee! When the sweet dream hath flown, I am a -
 und red' mit dir! Wenn ich er - wa - chen thu', bin ich al -
 speak, And she must hear me! My struggle now must end, The flame, the
 - fah - re Al - les, Al - les! Nicht länger halt' ich mich, die Gluth, die

Ped. * *Tempo appassionato.* (Springing from her seat.) * *Ped.* *

- lone! What ails you?
 - lein! Was ist Euch?
 (He throws himself at her feet.)

flame . . . con - sumes me!
 Gluth . . . ver - zehrt mich!
Tempo appassionato. $\text{♩} = 68.$

f *sf* *f*

Ped. *

First rise! it ill beseems you thus to
Erst ste-het auf, es ziemt Euch nicht zu

Ge - no - ve - - va, your par - don!
 Ge no - ve - - va, ver - zeih' mir!

f *Ped.* *

kneel!
knie'n!

Get par - don first from God,
Wohl - an, ver-zeiht Euch Gott,

For - give me ere I rise - I have de - ceiv'd you.
Nicht eh - er bis Ihr mir ver-zieh'n - ich täuscht' Euch.

sf

and mine will fol - low -
ver - zeih' auch ich Euch -

I stole, do you not know? When you had
Ich raubt' Euch, ah - net Ihr? da - mals als

cres. *f* *Ped.* *

Go - lo, what sudden mood is . . . this! Say, are you
Go - lo, ich sah Euch nie - mals so, Ihr seid wohl

seen your lord de - part -
Sieg - fried Ab-schied nahm -

fp *f* *sf* *Ped.* *

ill?
krank?

Thou gav'st the wound, then staunch the blood That well-eth out from my poor bo-som!
Du schlugst die Wun-de, still nun auch das Blut, das strö-men-de, des Her-zens!

A
Ein

wick-ed demon surely said those words, You heed not her to whom you speak!
bö-ser Dämon gab dies Wort Euch ein, be-sin-net Euch, mit wem Ihr sprecht! (*Golo, more and*

En
O

pp

more uncontrolled.)

chant-ress, thou! who with thy arts hast stol'n My life a-way—
Zau-be-ri-n, du hast das Le-ben mir durch Kunst ent-führt—

cres.

ails thee then? A-wake, you can-not know 'tis I! See, it is Ge-no-
sprecht Ihr da? Er-wacht, denn Ihr ver-ken-net mich! Ich bin es, Ge-no-

A
f
sf

ve - va who now speaks, The wife of your own lord, the wife of Sieg-fried!
 ve - va, die jetzt spricht, Ge-mah-lin Eu-res Herrn, des Gra - fen Sieg-fried!

Hear me,
 Hor' denn,

tho' of my lord the con - sort!
 du mein-es Herrn Ge-mah - lin!

O . . . could I move thee, O could I tell thee!
 Dass . . . ich es re - den, aus - sa - gen könn - te,

He is be - side . . . him - self,
 Es fällt ihn Wahn - sinn an,

Words . . . and ac - cents fail me—
 Wor - te fin - den, Tö - ne—

O could I
 O dass ich's

he is be - side him-self, Ah, who will help!—
 es fällt ihn Wahn - sinn an, wer steht mir bei!—

move thee, could I but tell thee! O could I
 re - den, aus - sa - gen könn - te, O dass ich's