

SON AND STRANGER,

AN
Opera

the English text freely adapted from the German,

OF

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the MUSIC by

F. MENDELSSOHN BARTHOLDY.

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Son and Stranger.

Overture.

Mendelssohn, Op. 89.

Andante.

Pianoforte.

p

dolce

pp *cresc.*

p *cresc.*

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

crescendo - al - f dim. *pp*

Allegro di molto.

The musical score is written for piano and consists of seven systems of staves. Each system contains a grand staff with a treble and bass clef. The key signature is two sharps (F# and C#), and the time signature is common time (C). The score includes various dynamic markings and performance instructions:

- System 1: *pp*, *cresc.*, *mf*, *p*
- System 2: *cresc.*, *f*, *dim.*
- System 3: *p*, *p*, *cresc.*
- System 4: *sf*, *p*, *sf*
- System 5: *cresc.*, *f*, *pp*
- System 6: *f*, *p*
- System 7: *cresc.*, *f*, *p*, *p cresc.*

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The music features a melody in the treble clef and a bass line in the bass clef. Dynamics include *f* (forte), *sf cresc.* (sforzando crescendo), and *cresc. f* (crescendo forte). A *p* (piano) dynamic is indicated below the bass line in the second measure.

Second system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps. The music features a melody in the treble clef and a bass line in the bass clef. Dynamics include *p cresc.* (piano crescendo) and *sf* (sforzando).

Third system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps. The music features a melody in the treble clef and a bass line in the bass clef. Dynamics include *sf* (sforzando).

Fourth system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps. The music features a melody in the treble clef and a bass line in the bass clef. Dynamics include *sf* (sforzando) and *ff* (fortissimo).

Fifth system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps. The music features a melody in the treble clef and a bass line in the bass clef. Dynamics include *f* (forte).

Sixth system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps. The music features a melody in the treble clef and a bass line in the bass clef. Dynamics include *f* (forte).

Seventh system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps. The music features a melody in the treble clef and a bass line in the bass clef. Dynamics include *sf* (sforzando) and *ff* (fortissimo).

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The right hand plays a series of chords and eighth notes. The left hand plays a steady eighth-note accompaniment. Dynamics include *sf* (sforzando) in the right hand.

Second system of musical notation. Dynamics include *sf* (sforzando) in the right hand, *ff* (fortissimo) in the left hand, *p* (piano) in the right hand, and *Red.* (ritardando) in the right hand. There are also asterisks (*) above some notes in the right hand.

Third system of musical notation. Dynamics include *Red.* (ritardando) in the right hand, *pp* (pianissimo) in the right hand, and asterisks (*) above some notes in the right hand.

Fourth system of musical notation. Dynamics include *Red.* (ritardando) in the right hand and asterisks (*) above some notes in the right hand.

Fifth system of musical notation. Dynamics include *pp* (pianissimo) in the right hand, *espress.* (espressivo) in the left hand, and *cresc.* (crescendo) in the right hand.

Sixth system of musical notation. Dynamics include *pp* (pianissimo) in the right hand.

Seventh system of musical notation. Dynamics include *cresc.* (crescendo) in the right hand, *sf* (sforzando) in the right hand, *p* (piano) in the right hand, and *p* (piano) in the left hand.

The musical score is written for piano and consists of seven systems, each with a treble and bass staff. The key signature is two sharps (F# and C#). The dynamics and markings are as follows:

- System 1: *p*, *crescendo*, *poco a*
- System 2: *poco*, *al*
- System 3: *ff*
- System 4: *ff*
- System 5: *ff*
- System 6: *p*, *dim.*, *pp*

The musical score consists of seven systems of two staves each (treble and bass clef). The key signature is G major (one sharp) and the time signature is 3/4. The notation includes various dynamics and articulation marks:

- System 1:** Treble clef has a slur over the first two measures. Bass clef has an accent (>) over the first measure and a dynamic marking of *sf* in the fourth measure.
- System 2:** Treble clef has a slur over the first two measures. Bass clef has a dynamic marking of *p* in the fifth measure.
- System 3:** Treble clef has a slur over the first two measures. Bass clef has dynamic markings of *sf* in the second, third, and fourth measures, and *dim.* in the fifth measure.
- System 4:** Treble clef has a slur over the first two measures. Bass clef has dynamic markings of *p* in the fifth measure and *f* in the sixth measure.
- System 5:** Treble clef has a slur over the first two measures. Bass clef has a dynamic marking of *dim.* in the first measure and *p* in the second measure.
- System 6:** Treble clef has a dynamic marking of *cresc.* in the first measure and *f* in the fourth measure.
- System 7:** Treble clef has a dynamic marking of *p* in the first measure and *pp* in the second measure. Bass clef has a dynamic marking of *p* in the third measure and *pp* in the fourth measure.

This page of musical notation consists of seven systems, each with a grand staff (treble and bass clefs). The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The notation includes various dynamics and performance markings:

- System 1:** Treble clef has a *Red.* marking. Bass clef has *Red.* and asterisk (*) markings.
- System 2:** Bass clef has a *pp* marking. Treble clef has a *Red.* and asterisk (*) marking.
- System 3:** Treble clef has a *Red.* and asterisk (*) marking. Bass clef has a *Red.* and asterisk (*) marking.
- System 4:** Bass clef has a *loV* marking.
- System 5:** Bass clef has a *sf* marking, followed by a *p* marking.
- System 6:** Bass clef has a *cresc.* marking.
- System 7:** Bass clef has a *mf* marking, followed by a *cresc.* marking.

First system of musical notation. The right hand plays a melodic line with eighth notes and quarter notes. The left hand plays a rhythmic accompaniment of eighth notes. A dynamic marking of *ff* (fortissimo) is present in the second measure.

Second system of musical notation. The right hand continues the melodic line with chords and eighth notes. The left hand plays a rhythmic accompaniment. Dynamic markings of *sf* (sforzando) are present in the second and fourth measures.

Third system of musical notation. The right hand features a melodic line with eighth notes. The left hand plays a rhythmic accompaniment. A dynamic marking of *p* (piano) is present in the second measure.

Fourth system of musical notation. The right hand continues the melodic line with eighth notes. The left hand plays a rhythmic accompaniment. A dynamic marking of *p* (piano) is present in the second measure.

Fifth system of musical notation. The right hand continues the melodic line with eighth notes. The left hand plays a rhythmic accompaniment. A dynamic marking of *ff* (fortissimo) is present in the third measure.

Sixth system of musical notation. The right hand continues the melodic line with eighth notes. The left hand plays a rhythmic accompaniment. Dynamic markings of *stringendo* and *poco a poco* are present in the third and fourth measures.

Seventh system of musical notation. The right hand continues the melodic line with eighth notes. The left hand plays a rhythmic accompaniment. A dynamic marking of *cresc.* (crescendo) is present in the second measure.

pp

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music is marked *pp* (pianissimo). The treble staff contains a melodic line with slurs, and the bass staff contains a supporting line with slurs.

cresc.

Second system of musical notation, continuing the piece. The treble staff features chords and the bass staff features a rhythmic accompaniment. A *cresc.* (crescendo) marking is present in the treble staff.

Third system of musical notation, showing a continuation of the rhythmic accompaniment in the bass staff and chords in the treble staff.

f *cresc.*

Fourth system of musical notation, featuring a *f* (forte) dynamic marking in the bass staff and a *cresc.* marking in the treble staff.

ff

Fifth system of musical notation, featuring a *ff* (fortissimo) dynamic marking in the bass staff. The treble staff has a melodic line with slurs, and the bass staff has a rhythmic accompaniment.

Sixth system of musical notation, concluding the page with a final melodic flourish in the treble staff and a supporting line in the bass staff.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The right hand features a series of chords with moving upper voices. The left hand plays a steady eighth-note accompaniment. Vertical lines with 'V' above them indicate vibrato markings for the right hand.

Second system of musical notation. The right hand continues with chordal textures and melodic lines. The left hand has a more active role with eighth-note patterns. Vibrato markings ('V') are present above the right hand notes.

Third system of musical notation. The left hand begins with a *ff* (fortissimo) dynamic. The right hand features a melodic line with a *sf* (sforzando) dynamic marking. Vibrato markings ('V') are used throughout.

Fourth system of musical notation. The right hand has a *sf* dynamic marking. The left hand has a *ff* dynamic marking. The texture is dense with many chords.

Fifth system of musical notation. The right hand has a *sf* dynamic marking. The left hand has a *ff* dynamic marking. The system concludes with a *Red.* (ritardando) marking and an asterisk (*).

Andante.

Sixth system of musical notation, marked *Andante*. The right hand has a *pp* (pianissimo) dynamic marking. The left hand has a *sf* dynamic marking. The system concludes with a *pp* dynamic marking. A *Red.* marking and an asterisk (*) are present.

No 1. Romance.

Andante con moto.

Pianoforte.

The first system of the piano introduction features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The music begins with a whole rest in the treble and a half note G4 in the bass. The treble part then plays a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass part plays a series of eighth notes: G3, F#3, E3, D3, C3, B2, A2. Dynamics are marked *f* and *p*. A fermata is placed over the final notes of both staves.

The second system continues the piano introduction. The treble part has a fermata over the first two notes (G4, A4) and then plays eighth notes: B4, C5, B4, A4, G4. The bass part plays eighth notes: G3, F#3, E3, D3, C3, B2, A2. Dynamics include *f* and *p*. A fermata is placed over the final notes of both staves.

Commodo.
URSULA.

The vocal entry begins with a treble clef, key signature of one sharp (F#), and a common time signature (C). The melody starts with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. The piano accompaniment starts with a half note G3 in the bass and a half note G4 in the treble. Dynamics are marked *p*.

There sate in the gray, gray times of old, A Queen on the mountain

The second system of the vocal entry continues the melody. The vocal line has a fermata over the first two notes (G4, A4) and then plays eighth notes: B4, C5, B4, A4, G4. The piano accompaniment continues with eighth notes in both staves. Dynamics include *p*.

yon - der,

She lov'd her scep-tre and crown of gold, But O! of her son she was

fon - der. But O! of her son she was fon - der. To

charm him from dan-ger learn-ed she, The wise old arts of gra-ma-rye! To

charm him from dan-ger by gra-ma-rye! But who,

wild Youth, who shall guard thee? wild Youth, who shall guard thee? who shall guard thee?

To keep her dar-ling a-way from

war She the steed and the lance for - bad — him .

And hid in a lone - ly is-land

far, In weeds of a maid she clad — him, In

weeds of a maid she clad him! With spin-dle and flax he all day spun, As

dim. *pp* *rit.*
 si-lent as saint and as meek as nun, As si-lent as saint and as meek as nun; But

a tempo *dim.* *p*
 who, O wild Youth, who shall guard thee?

wild Youth, who shall guard thee? who shall guard thee?

f
 To the isle one morn a grim knight came, With his mail and his spurs a -

ring-ing; The spiu-dle is flung on the floor in shame, The boy to the sword is

spring - ing! The boy to the sword is spring - ing! He's

f *p*

gone where the bat-tle's won and lost, And a he-ro's fame at a bit-ter cost, a

p

dim. *sf*
he-ro's fame, at a bitter cost. But who, O wild Youth, who shall guard thee?

pp *sf* *sf* *sf*

wild Youth, who shall guard thee? who shall guard thee?

sf *sf* *pp* *p*

diminuendo *pp*

No 2. Duett.

Allegro vivace.

Lisbeth.

Now here, now there, with laugh and jest, We

Pianoforte.

work so blithe and stea - - dy, Like bu - sy bees we

take no rest, By mor - ning to__ be rea - - dy, Bu - sy as

bees, we take no rest, By mor - ning to__ be rea - - dy,

pp

p
By mor - ning to be rea - - - dy.

One must the flute and vi - ol play, One be a -

pp

weav - ing gar - lands gay, Or love knots ty - - ing,

pp

Or dan - ces try - ing, Or ro - ses bring - ing To strew the

way,— To strew the way, Or ro-ses bring-ing To

p *cresc.*

strew the way,— Or love knots ty - ing, Or dan-ces try - ing,

p *cresc.* *cre - - -*

Or ro-ses bring-ing To strew the way. One must the flute and

f *p*

do *pp*

vi - ol play, Or bring-ing ro-ses To strew the way!

f *p*

URSULA.

p
Where does my ro-ver a - far — re - main? This

gar-land wreathing, This mu-sic breath - ing, Ah! they but

cresc.

wa - ken The old — sad pain. Ah! they but wa - ken the

f *dim.*

p *sf* *cresc.* *- al - f*

LISBETH.

p
One must the flute and vi - ol

sf
old sad pain, — The old sad pain!

pp

play, One be a - weav - ing gar - lands gay, Or love knots

ty - ing, Or dan - ces try - ing, Or ro - ses bring - ing, To strew the

way. ———

Where does my ro - ver a - far ——— re - main? a - far ———

— re - main? Yet must the moth - er's heart be still, ——— Nor give her

One must the flute and vi - ol play, ———
 dar-ling sad - ness, Who shows ——— so sweet - -

One be a - weav - ing gar - lands gay. ———
 ly by ——— good will, ——— Who shows so

cresc. sweet-ly by good will Her young and lov - - ing glad - ness.
f *dim.*
cresc. *al* *f* *dim.* *pp*

p (ASIDE.) *rit.*
 Ah! it but wakens the old, —
sf *rit.*

Allegro moderato.

LISBETH.

sad, pain, — ah! To earn a fes-ti-val so gay, No

sf *f* *p* *sf*

toil would be a sor-row, E-ven 'tis well, 'tis well to wait a day, —When

p *sf* *sf* *p*

joy — will come to - mor - - row. To earn a fes-ti-val so gay, No

To earn a fes-ti-val so gay, No

p

toil would be a sor-row, 'Tis e - - ven well to

toil would be a sor-row, 'Tis e - - ven well to

p

p

p

p

wait a day, When joy will come to - mor - row, 'Tis

wait a day, When joy will come to - mor - row, 'Tis

sf

e - ven well to wait a day, When joy

e - ven well to wait a day, When joy,

cresc.

f

cresc.

f

cresc.

f

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

will come to -
when joy comes to -

The first system of music features two vocal staves and a piano accompaniment. The vocal lines begin with a *dim.* dynamic and a long note, followed by the lyrics 'will come to -' and 'when joy comes to -'. The piano accompaniment starts with a *p* dynamic and consists of rhythmic patterns in both hands.

mor - - - row. 'Tis even well to wait a day,
mor - - - row.

dim. *p* *pp*

The second system continues the vocal lines with the lyrics 'mor - - - row. 'Tis even well to wait a day,' and 'mor - - - row.'. The piano accompaniment includes *dim.*, *p*, and *pp* dynamics, with a *dim.* marking in the right hand.

pp *pp* *pp*

'tis well. _____
'tis well. _____

p espress. For joy to-mor - row, 'tis well. _____

pp *dolce* *pp*

The third system features the vocal lines with lyrics 'For joy to-mor - row, 'tis well. _____' and ''tis well. _____'. The piano accompaniment includes *pp*, *dolce*, and *pp* dynamics, with a *p espress.* marking in the right hand.

No 3. Song.

Andante con moto.

Lisbeth

Pianoforte.

dolce

p

How oft the young have wander'd To distant lands a - way, To

sf

find a - far the for - tune With - in their homes that lay,

sf

pp

With - in their homes that lay. And

pp

when be-nign a bove them Fa - mi-liar stars have shone,

pp *p*

dim.

To light them and to love them, They have gone dreaming

f *p*

on, To light them and to love them, They have still gone dreaming

espress. *p* *pp*

espress.

on. And

p

when a-bove their pil - lows Dear an-gel forms did lean, Have

they lain id-ly sleeping, Those heav'nly guests un - seen, Those heav'nly,

heav'nly guests un - seen. And

when o'er hill or val - ley some ol-den tune hath c'ross'd,

Its mu - sic nought hath told them,

They knew not what they lost, Its mu-sic nought hath

told them, They knew not what they lost.

How oft in vain we wan-der!

No 4. Song.

Allegro vivace.

Pianoforte.

The first system of piano accompaniment consists of two staves. The right staff (treble clef) begins with a dynamic marking of *f* and contains a melodic line with a triplet of eighth notes and a trill. The left staff (bass clef) provides a rhythmic accompaniment with chords and a bass line. The system concludes with a dynamic marking of *ff*.

RAUZ.

The second system features a vocal line on a bass clef staff and piano accompaniment on two staves. The vocal line begins with the lyrics "I am a roamer bold and gay, Who thro' the world have danc'd my". The piano accompaniment includes a dynamic marking of *p stacc.* and features a melodic flourish in the right hand.

The third system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "way! Aye! who thro' the world have danc'd my way. From". The piano accompaniment features dynamic markings of *f* and *p*.

Po-land to the I - rish sea, Do I know all, and all know me, and

sf *sf* *ff*

This system contains the first line of the vocal melody and piano accompaniment. The vocal line is in the bass clef with lyrics: "Po-land to the I - rish sea, Do I know all, and all know me, and". The piano accompaniment is in the treble and bass clefs, featuring chords and melodic lines with dynamic markings *sf* and *ff*.

all know me. From Po-land to the I - rish sea, Do

f *sf* *sf*

This system contains the second line of the vocal melody and piano accompaniment. The vocal line continues with lyrics: "all know me. From Po-land to the I - rish sea, Do". The piano accompaniment includes dynamic markings *f* and *sf*.

I know all, and all know me, and all know me, and all know

This system contains the third line of the vocal melody and piano accompaniment. The vocal line continues with lyrics: "I know all, and all know me, and all know me, and all know".

me. The Tarantelle,

p

This system contains the fourth line of the vocal melody and piano accompaniment. The vocal line concludes with the lyrics: "me. The Tarantelle,". The piano accompaniment features a rhythmic pattern with dynamic marking *p*.

With french *vielle*, The minuets, With

p staccato

ca-sta-nets, The rig-a-noon, The A-rab tune, The pol-ka hop, The

pp

new galoppe, The Taran-tel-le, With French *viol-le*, The mi-nu-ets, With

ca-stanets, The rig-a-noon, The A-rab tune, The pol-ka hop, The new galoppe,

pp

f

I know 'em all from A to Z, and by my heels can save my

f *p*

f

head, Aye! _____ by my heels can save my head, I know 'em

f *p*

cresc.

all from A to Z, And by my heels can save my head, And by my

p *cresc.* *al*

ff

heels can save my head, can save my head.

ff

I am the

man, what-e'er they play, Can put you in the pro-per way,

Aye! can put you in the pro-per way. Where

ev-ry clown a - mong ye all Would stum-ble o'er his leg and fall, o'er his

leg and fall! Where ev-ry clown a - mong ye all Would

stum-ble o'er his leg and fall, o'er his leg and fall, o'er his leg and

fall! You know not yet

The pi-rouette, Nor Scottish reel

p staccato

With toe and heel, For a quadrille You have no skill, A

bear could do A *False* like you, You know not yet The pi-rou-ette, Nor

pp

Scottish reel With toe and heel, For a quadrille You have no skill, A

pp

bear could do A *False* like you; But pi-ty I am come to

f *p*

show And teach you rus-tics all I know, Aye! teach you

rus-tics all I know, But pi - ty I am come to show And teach you

rus-tics all I know, But pi - ty I am come, am come, am come to

show, But pi - ty I am come to show and teach you rus-tics all I

know, But pi - ty I am come, am come to show.

Maestoso.

Thank the good stars, who you _____ to teach Have put a mas - ter

in your reach — What pro - fits arm or leg or

span, Save one can use — them like a man,

Save one can use — them like a man,

Tempo I.

a man, a

cre - - - scen - - - do

cresc.

man; What pro-fits, pro-fits arm or leg or span? Save one can use 'em

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 "man; What pro-fits, pro-fits arm or leg or span? Save one can use 'em". The piano accompaniment consists of chords and moving lines in both hands. A dynamic marking of *cresc.* is placed above the piano part.

f

like a man, Save one can use 'em like a man, Save one can one can

mf *cresc.* *- al*

The second system continues the musical score. The vocal line has the lyrics "like a man, Save one can use 'em like a man, Save one can one can". The piano accompaniment features a dynamic marking of *f* at the beginning and *mf* later. There are also *cresc.* and *- al* markings. The piano part includes chords and moving lines in both hands.

use 'em, use 'em like a man?

ff

The third system shows the vocal line with the lyrics "use 'em, use 'em like a man?". The piano accompaniment includes a dynamic marking of *ff* at the end. The piano part features chords and moving lines in both hands.

The fourth system consists of piano accompaniment for the right and left hands. It features chords and moving lines in both hands, continuing the musical texture from the previous systems.

The fifth system consists of piano accompaniment for the right and left hands. It features chords and moving lines in both hands, concluding the musical piece on this page.

No 5. Song.

Andante.

Hermann.

Pianoforte.

f *p*

When the evening bells are
 chi-ming, And the shepherd's horn is shrill, Is the wand'-rer home-ward
 climb-ing, Through the wood and up the hill. While the grove the wind is
espr.
pp *pp*
 greet-ing With a mur-mur low and free, And the neigh-bours blithe are

meet-ing, Round the an-cient lin-den tree. When the Eve-ning bells are

pp

chiming, And the shepherd's horn is shrill, Then the poor sol-dier on the

Allegro.

f *p*

field of fight, Keepeth his watch thro' the hours of night, Cast-ing a-

f *p* *pp*

round him a wakeful eye, On the near tents of the e-ne-my, Then the poor

f *f*

sol-dier, On field of fight, Keepeth his watch thro' the hours of

f

night, And on the tents of the e - ne - my Cast - eth a -

round him a wake - ful eye! When the

eve - ning dew is weep - ing, And the moon begins to gleam, Is the

wand' rer home - ward leap - ing O'er the rocks, across the stream, And the

bree - zes chill and pi - ning On - ly woo him like a charm; In the

pp

ham - let fires are shi - ning And he knows his home is warm. When the

pp

eve - ning dew is weep - ing And the moon begins to

pp

Allegro.

gleam, Then the poor sol - dier on the fortress high, Looketh a -

f *p* *f*

broad to the cold bright sky, Start-led to arms by a ri - sing

p

p *pp*

star, Sig-nal, per - chance to the foe a - far; Then the poor sol - dier

f

f

on fortress high, Looketh a - broad to the cold bright sky, Startled to

f

f

arms by a rising star, _____ Startled to arms _____ by a

ff *p*

ff *pp*

Più mosso.

ri - - sing star! When the

f dim. *pp*

eve - ning chime is ring - ing And the shepherd's horn is shrill, And the

birds are home - ward wing - ing Through the wood and by the

rill, O'er the green and flow'ry mea-dow Does the vil - lage mai - den

ritard.

move, Mute and ti - mid as a sha - dow, For she steals to meet her

Allegro. *p*

love, But her true sol - dier, he is far a - way,

Wait - ing for bat - tle with the com - ing day, Trumpets blow

round him and bright spears gleam, Yet thro' his watch, of her is his dream,

Trumpets blow round him and bright spears gleam, Yet thro' his

dim.

watch, but of her is his dream, Trumpets blow round

p

and the bright spears gleam, Yet thro' his watch, of her is his

dim.

ped.

dream, Yet thro' his watch, of her is his dream.

pp

ped.

No. 6. Trio.

Vivace.

Lisbeth. *f*

O, how wilt thou, my trembling heart, conceal it, Nor my delight to all betray, Nor my delight to all betray, Patience a while! soon will I reveal it, Chasing all care, all care away!

Pianoforte. *f*

p *cresc.* *f*

p *cresc.* *al* *f*

p *cresc.*

f *fp* *sf* *p*

Cha - sing, cha - sing all care, — all care — a -

HERMANN.
way! O how wilt thou, my ten-der heart, con - ceal it, Nor my de -

RAUZ.
Well, 'tis a droll and de - light - ful feel - ing, To

- light to all — be - tray, Nor my de - light — to all — be - tray,

find such luck on a sum - mer's day, The best of

p

Patience a - while! soon will morn re -

things may be got by steal - ing, Pa - rents, a home, and a true - love

cresc.

veal — it, Chasing all care, all care a - way!

gay! and a true love gay! Pa - rents and

f *fp* *f* *p*

cha - sing, cha - sing all care, — all care — a -

home, Pa - rents and home, and a true - love

f *dim.* *p*

way!

gay! But yonder fel - low begins to an - noy me, Whis - per - ing,

p

p>

wink - ing, 'tis high - ly dis - pleasing. Lest he de - stroy me, I'll drive him, I'll

drive him a - way by my tea - zing! Have you e - nough of your com - pa - ny

(to Hermann.)

ff *p*

HERMANN. *ff*

Why must you

giv - en? Off, I ad - vise you, be - fore you be - driven!

ff *p* *ff* *p*

fel - low re - main to an - noy me?

All of your se - crets I soon will dis -

ff *p*

LISBETH.
dol.

O, I could hear till night was o - ver!

HERMANN.

O, I could talk till night was

co - ver.

o - ver!

Bear it could nev - er an an - gel of hea - ven! Bear it could

ff *p* *ff* *p*

LISBETH.

HERMANN. *cresc.*

O I could

O I could talk till night was o - ver!

never an angel of hea-ven!

hear till night was o - ver! O I could hear you

Have you e - nough of your com-pany giv- en? Off! I ad-

till night was o - - ver!

p Patience

O I could

wise you, before you be driv - en! Have you e - nough of your com-pa-ny

cresc.

cresc.
 a - while! soon will the morn re - veal it!
 tell you till night was
f
 giv - en? Off! I ad - vise you, be - fore you be driv -

Detailed description: This system contains the first three staves of music. The top staff is the vocal line, starting with a treble clef and a key signature of two sharps (F# and C#). It features a melodic line with lyrics. The second staff is a vocal line, also with a treble clef and two sharps, containing lyrics and a triplet of eighth notes. The third staff is a bass line with a bass clef and two sharps, containing lyrics. The piano accompaniment consists of two staves: the upper staff has a treble clef and two sharps, and the lower staff has a bass clef and two sharps. The piano part includes chords and a melodic line, with a dynamic marking of *f* (forte) appearing.

Cha - sing all care, all care a - way,
 ver! Patience, soon will morn re - veal
p
p (Aside.)
 en! The best of things are got by steal -

Detailed description: This system contains the next three staves of music. The top staff is the vocal line with lyrics. The second staff is a vocal line with lyrics and a dynamic marking of *p* (piano). The third staff is a bass line with lyrics and a dynamic marking of *p (Aside.)*. The piano accompaniment consists of two staves with chords and a melodic line, featuring dynamic markings of *p*, *f*, and *p*.

Cha - sing, cha - sing all care, all care a -
 it, Cha - sing all care a -
 - ing, Pa - rents, a home and a true - love

Detailed description: This system contains the final three staves of music. The top staff is the vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a bass line with lyrics. The piano accompaniment consists of two staves with chords and a melodic line, featuring dynamic markings of *f* and *dim.* (diminuendo).

con fuoco

way! Cha - sing, cha - sing all care, — all
con fuoco
 way! Cha - sing, cha - sing all care, — all
 gay — Pa - rents, a home and a

care — a - way!
 care — a - way!
 true - love gay! My

Allegro vivace.

patience now enough has borne, I'll put you in a pa - nic! I'll

put you in a pa-nic. You shall be 'list-ed, sir, at morn, You shall be

p

'list-ed, sir, at morn, You mu-si-cal me-cha-

nic! You shall be 'list-ed, You shall be 'list-ed, You shall be

'list-ed, sir, at morn, You mu-si-cal me-cha-

HERMANN.

p

nie! I shall be 'list - ed, sir, at morn? I shall be 'list - ed, sir, at

LISBETH.

p

But, O be - ware, I fear, I fear.

morn? I shall be 'list - ed, sir, at

RAUZ.

Something is most suspi - cious here!

morn, be 'list - ed, sir, at morn? I now can

Tomor-row morning you shall tremble!

pp *stacc.* *cre*

p (to Hermann.)

Can he have power to make you tremble?

scarce my rage dis - sem - ble.

To - morrow

scen - do p p

HERMANN. *f*

My

morning you shall tremble, For something, sure, is most suspicious, most sus - picious

cresc. - - - al f

patience now enough hath borne! I'll put you in a pa - nic,

here!

f tr

f.
A pa - nic. *f* Something is most suspi - cious
You shall by 'listed, sir, at morn!

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a dynamic marking of *f.* and contains the lyrics "A pa - nic. Something is most suspi - cious". The piano accompaniment includes a trill marked *tr* and dynamic markings of *p* and *f*. The time signature is 6/8.

here! *f* Something is most suspi - cious
Something is most suspi - cious here!

The second system continues the vocal line with the lyrics "here! Something is most suspi - cious" and "Something is most suspi - cious here!". The piano accompaniment features a *p stacc.* marking. The time signature changes to 2/4.

here! *ff* Something is most sus - pi - cious
And will the fel - low *me* come o - ver?

The third system continues the vocal line with the lyrics "here! Something is most sus - pi - cious" and "And will the fel - low *me* come o - ver?". The piano accompaniment includes a *pp* marking. The time signature is 2/4.

LISBETH.

here! Have you e - nough of your com - pa - ny giv - en?
 And will the fel - low *me* come

pp

HERMANN.

Go, I ad - vise you, be - fore you are driv - en!
 o - ver? And will the

LISBETH.

Go, I ad - vise you!
 Go, I ad - vise you, be - fore you are
 fel - low *me* come o - ver?

stacc.

be-fore you are driv - en! Go, I ad - vise you!

driven, Go, I ad - vise you! be-fore you are

driv - en!
(Aside.)

And will the fel-low *me* come o-ver? I must des - troy him or he will des -

p *cre - scen -*

cresc. *f*

troy me! I must des - troy him, or he will des - troy me! And drive him, and

do - al f

f *f*

drive him a - way by my tea -

LISBETH.

Have you e-nough of your company giv-en? Go, I ad-vise you, before you are
 HERMANN.
 Have you e-nough of your company giv-en? Go, I ad-vise you, before you are

zing. Bear it could nev-er an An-gel of

pp con fuoco

driv-en! Have you e-nough of your com-pa-ny giv-en? Go, I ad-
 driv-en! Have you e-nough of your com-pa-ny giv-en? Go, I ad-
 Hea-ven! Go, I ad-

ff p

vise you, before you are driven! Off! I ad-vise you!
 vise you, before you are driven! Off! off! off! off! off! off!
 vise you, before you are driv-en!

crese.

f sf

off! off! off!

p *cresc.* *f* off! off! off! *p*

Have you e - nough of your company giv - en? Bear it could

off! off! off! let me ad - vise you!

cresc. *f* off! off! off! before you are

never an Angel of Hea - ven!

accelerando poco a poco

off! off! let me ad - vise you!

driv - en? off! off! before you are

Go you a - way!

off! Go you a-way! Go you a-way!

dri - ven? off! Go you a-way! Go you a-way!

Go you a - way! Go you a-way! Go you a-way!

Go you a-way! Go you a-way! *ff* Go

Go you a-way! Go you a-way! *accelerando*

Go you a-way! Go you a-way! *f p.* Go you a - way!

Go you a-way! Go you a-way! Go *accelerando* cre - - scen -

you a - way! Go you a - way!

Go you a - way! Go you a -

Go you a - way! Go, I ad -

do *f* *ff* *f* *f*

Go you a - way, a - way! a -
 way! Go you a - way! Go you a -
 vise you, be - fore you are driv - - - en!

sf sf ff

way! Go you,
 way! Go you,
 driv - - - - - en!

ff ff

Go you a - way! Go, I ad - vise you!
 Go you a - way! Go, I ad - vise you!
 Go you a - way! Go you a - way! before you are

be-fore you are driv-en! Go, I ad - vise you!

be-fore you are driv-en! Go, I ad - vise you!

driv-en! Go you a - way!

off! off! off!

off! off! off!

p cresc. Go you a -

pp

off! off! off! off!

off! off! off! off!

- way!

ff

No 7. Trio.

Allegro vivace.

Ursula.

Ursula. You wish to breed a strife a -

Pianoforte. *f* *sf* *p*

Detailed description: This system shows the beginning of the Trio. Ursula's vocal line starts with a rest, followed by the lyrics 'You wish to breed a strife a -'. The piano accompaniment features a complex rhythmic pattern in the right hand, starting with a forte (*f*) dynamic, moving to sforzando (*sf*), and ending with piano (*p*). The bass line is simpler, with some rests.

mong us, But lose your la-bour at the game, 'Tis but a slan-der made to

p *p*

Detailed description: The second system continues Ursula's vocal line with the lyrics 'mong us, But lose your la-bour at the game, 'Tis but a slan-der made to'. The piano accompaniment continues with a similar rhythmic pattern, marked piano (*p*) in both hands.

wrong us, You can not harm my daughter's fame, You can not harm my

Detailed description: The third system continues Ursula's vocal line with the lyrics 'wrong us, You can not harm my daughter's fame, You can not harm my'. The piano accompaniment continues with a similar rhythmic pattern.

daugh - ter's fame! No! You lose your labour

cresc. *f* *sf*

Detailed description: The fourth system concludes Ursula's vocal line with the lyrics 'daugh - ter's fame! No! You lose your labour'. The piano accompaniment features a crescendo (*cresc.*) leading to a forte (*f*) dynamic, followed by a sforzando (*sf*) chord. The bass line has some rests.

at the game, And can not harm my daugh-ter's fame, you can not

p *cresc.* *f*

THE MAYOR.
tranquillo

harm my daugh - ter's fame! Talk of a tale past con-tra -

p *pp*

RAUZ.

dic - tion! There's nought like fact for be - ing fic - tion! I

on-ly mean a warning kind-ly, You call me names and shut your eyes, If

tricks and snares you meet so blind - ly, 'Tis on — your

p

head her pe - ril lies, I on-ly mean a warning kind-ly, If tricks and

p *stacc.*

URSULA.

No! No! you wish to breed a strife a -

snares you meet so blind - - - ly!

cresc. *al* *f* *p*

mong us, 'Tis but a slan-der made to

You wrong an honest pair of eyes.

sf *sf*

wrong us.

You call my warnings on-ly lies, I saw her with that base me -

p *sf* *p stacc.*

cresc. 'Tis all de - lu - sion, 'tis but

cha - nie, I saw her with that base me - cha - nie,

cresc. *f* *p* *sf*

dreaming, 'Tis all de - lu - sion, 'tis but dreaming,

I saw her with that base me -

sf *sf* *sf* *sf* *cresc.*

cresc. *ff* *p* My dar - ling
 chanic, with that base me - chanic, with that base me - cha - nic, I

p child, with all - their sche - ming, No bit - ter tongue shall
 saw her with that base me - cha - nic,

harm thy name, No bit - ter tongue shall harm thy

THE MAYOR.
tranquillo

name. Was there no fight? no fort sur - rounded? no general

kil - led, no pri - vates woun-ded? When-e'er I read of such af -

fair I needs must ask, was Her - - mann there!

RAUZ.

I

on - ly mean a warning kind - ly, I on - ly mean a warning

cresc.

kind - ly, You call me names and shut your eyes.

URSULA.

RAUZ.

No!

p *dim.* *ff*

No! 'Tis but a slan-der made to wrong us?

f

f

I

THE MAYOR.
tranquillo

on - ly mean a warn - ing kind - ly, In vain you

ff

URSULA.

In vain you would with tales de -

RAUZ.

Vain - ly you say, you won't be -

would with tales de - ceive us!

p *f* *p*

ceive me, In vain you would with tales de -
 -lieve me, In vain you say, you woult be - lieve me, My
 - ceive me, My child as vir - gin gold is true. You lose your
 eyes are keen, my tongue is true, Blind-ness so
 In vain you
 la - bour here, be - lieve me, Go elsewhere with your cun - ning, do, with your
 strange can on - - ly grieve me, The shame and
 would with tales de - ceive me, with tales de

cun - - - ning, do. Go elsewhere with your
 blame, the shame and blame will fall on you.
 - ceive me,

ff

cun-ning, do! Go else - where, else - where with your
 The shame and blame will

sf

cun - ning, do! My child as virgin gold is true,
 fall on you, My eyes are keen, my tongue is

ff

ff
 You lose your la - bour here, be - lieve me, you lose your
 true, Blindness so strange can on - ly grieve me; The shame and

f
 la - - bour, You lose your la - bour at the game and can - not
 blame will fall on you. On you will

harm my daugh - ter's fame, And can not harm my daugh - ter's
 fall — the shame and blame, on you will fall the blame and

fame.

shame, on you will fall the blame and

ff

THE MAYOR.
tranquillo

shame! In vain you would with tales de -

p

- ceive me, Her - mann is sure a gene - ral

now!

p dim. *pp*

No. 8. Song.

Con moto.

Hermann.

Pianoforte.

The musical score is written for voice and piano. The vocal line is in a soprano or alto register, and the piano accompaniment is in a standard piano arrangement. The tempo is marked "Con moto." The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are:

'Tis now the hour when spi-rits rise A - mid the moonlight
 gleaming, And voi-ces from lost pa - ra - dise, Dis - turb
 — us in — our dream - - - ing, Ap - pear! ap -

sf - pear! *sf* and leave the tomb! *mf* Ap - pear! the mystic

night-flowers bloom! Ap - pear! night - - flowers

bloom! *p* O hear! hear!

RAUZ. ff.

Hear ye neighbours! hear me sing -

ad. lib.

- - ing! The hour of twelve is ring - ing! - Boo! (Blows through his horn.)

Dialogue.

Tempo I^o

HERMANN.

I bid thee to the fai - ry ring, O mai - den so ten - der -

hearted, — And all by day that I dared not sing, By night —

— shall be im - par - - - ted. And cares of the past be for -

- got - ten quite! (blows his horn.)

FAUZ. *ff*

Put out, good neighbours your fire and light. Boo!

Più mosso.

For now 'tis the hour when the elves have pow'r, And come from their ai-ry

pp

dwell - ing. On the moon-beams pale to the Beau - ty's bow'r, Of

near ————— good for - tune tell - - - ing, O

RAUZ.

f

Neigh - bours hear!

lose not! lose not so blest ——— an hour! They

sf *p* *sf* *p* *fp*

accelerando

come on the moonbeams to Beau - ty's bow'r, Of near

f Let no light or fire

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'come on the moonbeams to Beau - ty's bow'r, Of near'. The piano accompaniment consists of chords and moving lines in both hands. The tempo marking 'accelerando' is placed above the first staff.

— good for - tune tell - - - ing, O lose not, O lose not so

cresc. *cresc.*

— be found, That safe

cresc.

The second system continues the vocal and piano parts. The vocal line has the lyrics '— good for - tune tell - - - ing, O lose not, O lose not so'. The piano accompaniment continues with a similar rhythmic pattern. The tempo marking 'accelerando' from the previous system carries over. The dynamic marking 'cresc.' (crescendo) appears above the vocal line and below the piano line.

blest an hour!

f you may sleep _____ while I go my round. Boo!

(blows his horn.)

The third system concludes the piece. The vocal line has the lyrics 'blest an hour!' and 'you may sleep _____ while I go my round. Boo!'. The piano accompaniment features a final flourish. The dynamic marking 'f' (forte) is placed above the vocal line. The instruction '(blows his horn.)' is written above the final notes of the piano line.

No. 9. Song.

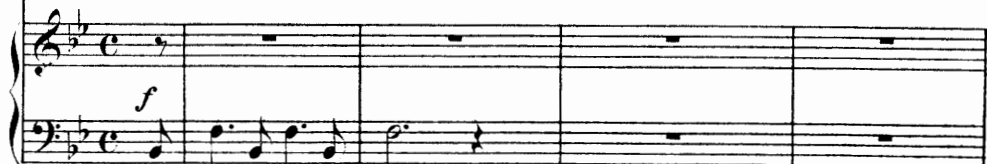
Tempo giusto.

Kauz.



Hear ye neighbours! hear me singing! The

Pianoforte.



midnight knell in my heart is ring-ing, The hour-hand will stop at number One, The

hammer is broken a- gainst a stone, The hour of twelve is

Dialogue.

ring - ing. Put out your fire, put out your

(Laying his hand on his heart.)

light, Or else the flame will burn me quite, For ev'-ry eye is a

cruel match, And I am tin - der ready to catch, Put out your fire and put

out your light, Or else the flame will

burn me quite. **HERMANN.** Twelve is ring - ing.

pp *f* *f*

RAUZ.
By St. Claus! 'tis the
real watchman.

Attacca.

No. 10. Duett.

Vivace.

Hermann.

This way! here's murder, theft, make haste!

pp

Kauz.

Hush! my dear friend,

Pianoforte.

f

pp

I have the thief, I hold him fast!

pp

a word, I say!

On-ly a word,

pp

Be-gone! or to prison the way we will teach you!

pp

mer-cy I pray!

Will no one save me?

f

p

> p

Be gone or to prison the way we will teach you,

Let me beseech you! Will no one save me?

f *p*

This way here's fire, here's theft, make

Let me entreat you! Hush! my dear friend!

ff *pp* *f* *p* *f*

haste! This way, I hold him fast! This way, I hold him

A word, I say! Hush! but a word!

p *crsc.* *f*

fast! *ff*
 Sur - ren - der,
f

On - ly a word, mer - cy I pray, mer - cy I pray, mer - cy I pray!

p *mod.* *cresc.* *f* >

die, or yield un - to me! Sur - ren - der,
 He will that wick - ed spear run through

cresc. *f*

die, or yield un - to me! Sur - ren - - - -
 me, He will that wick - ed spear run through me, This

p *cresc.* *f*

THE MAYOR.

der! Sur - ren - - - der!

way! here's mur - - der, theft, make haste! —

Dialogue.

What's the matter?

RAUZ. p

O help! he will in-deed run thro' me! I on - ly did you

pp

good in - tend, From this - bar - ba - - rian

save your friend? From this bar - ba - rian save your

cresc.

cresc.

cresc.

THE MAYOR.

HERMANN.

friend! Dialogue: Is that you— Since 'tis your or - der, Mis - ter

Mayor, Since 'tis your bid - ding, Mis - ter Mayor;

The man may go, I do not

care! — dan - - do To cross his path I do not dan - - do

Allegro vivace.

A - way! a - way! to bed, to bed!

care! A - way! a - way! to bed, to

pp sempre

A - way! a - way! to bed, to bed! A - way! a - way! to bed, to

bed! A - way! a - way! to bed, to bed!

bed! A - way! a - way! to bed, to

A - way! a - way! to bed, to bed! A - way! a - way! to bed, to

bed! A-way! a - way! _____ to bed, to
 bed! A - way! a - way! _____ to bed, to bed!

bed! _____ A-way a - way! to bed, _____ to bed! The watch is
 A-way! a - way! _____ to bed, to bed, _____ to bed! The watch is

pp
 set with - out your aid, A-way! a-way! _____ to bed, to bed!
 set with - out your aid, _____ *pp* A-way! a - way! _____ to bed, to

A - way! a - way! _____ to bed, to bed! A-way! a-way!

bed! A-way! a - way! to bed, to bed! A-way! a -

to bed, to bed! The watch is set _____ with-out your

way! A-way! a - way! The watch is set with-out your

aid! A - way! to bed, _____ to

aid, The watch is set without your aid, The watch is set without your

dim.

bed! to bed! to bed! A - way! a -

aid, The watch is set with-out your aid, The watch is set with-out your

The first system of the musical score consists of three staves. The top staff is the vocal line, the middle is the bass line, and the bottom is the piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with the lyrics 'bed! to bed! to bed! A - way! a -' and continues with 'aid, The watch is set with-out your aid, The watch is set with-out your'.

pù mosso

way! _____ to bed, to _____

aid! _____ to bed, to _____

The second system continues the musical score. The vocal line has a long horizontal line under 'way!' and 'aid!' indicating a sustained note. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The tempo marking *pù mosso* is placed above the vocal line.

pp più mosso

bed, _____ a - way! a - -

bed, The watch is set with - out your

The third system continues the musical score. The vocal line has a long horizontal line under 'bed,' and 'a - way! a -'. The piano accompaniment continues with the same rhythmic pattern. The tempo marking *pp più mosso* is placed above the piano part.

way! to bed, to
aid! a - way! a - way! to bed, to

pp

This system contains the first four measures of the piece. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line has two parts: a soprano part and a bass part. The piano accompaniment consists of a treble and bass clef with a *pp* dynamic marking. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

bed, a - - - -
bed, a - - - -

This system contains measures 5 through 8. The vocal lines continue with long notes and rests, indicating a sustained sound. The piano accompaniment continues with a rhythmic pattern of eighth notes in the right hand and sustained chords in the left hand.

way! The watch is set with - out your
way! The watch is set with-out your aid!

sempre pp

This system contains the final four measures of the piece. The vocal lines conclude with the lyrics. The piano accompaniment features a *sempre pp* dynamic marking and continues with a rhythmic pattern of eighth notes in the right hand and sustained chords in the left hand.

aid! The watch is set with - out your

The watch is set with-out your aid!

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "aid! The watch is set with - out your". The middle staff is a vocal line in bass clef with lyrics: "The watch is set with-out your aid!". The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with a complex rhythmic pattern of eighth and sixteenth notes.

aid! *p* A - way, a - way! *pp* to bed, to bed, to

A - way, a - way! to bed, to bed,

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "aid! *p* A - way, a - way! *pp* to bed, to bed, to". The middle staff is a vocal line in bass clef with lyrics: "A - way, a - way! to bed, to bed,". The bottom staff is a piano accompaniment in grand staff with a rhythmic pattern of eighth notes. The piano part includes dynamic markings *pp* and *pp*.

bed, to bed! _____

pp to bed, to bed!

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "bed, to bed! _____". The middle staff is a vocal line in bass clef with lyrics: "*pp* to bed, to bed!". The bottom staff is a piano accompaniment in grand staff with a rhythmic pattern of eighth notes. The piano part includes dynamic markings *pp* and *f*.

N^o 11. Interlude.

During night.

SECONDO.

Adagio.

Pianoforte.

The first system of the piano interlude consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The music begins with a piano (*pp*) dynamic. The upper staff features a melodic line with a fermata over the first measure. The lower staff provides a harmonic accompaniment with chords and moving lines. A first ending bracket is marked with the number '1' and a *pp* dynamic.

The second system continues the piano interlude. It features two staves with piano (*pp*) dynamics. The upper staff has a melodic line with a fermata, and the lower staff has a rhythmic accompaniment. The music is characterized by soft, flowing lines.

The third system of the piano interlude consists of two staves. The upper staff has a melodic line with a fermata, and the lower staff has a rhythmic accompaniment. The music is characterized by soft, flowing lines. A piano (*pp*) dynamic is indicated.

The fourth system of the piano interlude consists of two staves. The upper staff has a melodic line with a fermata, and the lower staff has a rhythmic accompaniment. The music is characterized by soft, flowing lines. A piano (*pp*) dynamic is indicated. The system concludes with the instruction *un poco cresc.*

The fifth system of the piano interlude consists of two staves. The upper staff has a melodic line with a fermata, and the lower staff has a rhythmic accompaniment. The music is characterized by soft, flowing lines. A piano (*p*) dynamic is indicated. The system concludes with a fermata over the final measure.

Nº 11. Interlude.

During night.

PRIMO.

Adagio.

Pianoforte.

pp

p

pp

red.

pp

cresc.

p

Più mosso.

pp

un poco cresc.

p

red.

The musical score is written for piano and consists of five systems of two staves each. The key signature is one sharp (F#) and the time signature is 3/4. The piece begins with a tempo marking of 'Adagio' and a dynamic of 'pp' (pianissimo). The first system shows the right hand playing a melodic line with slurs and the left hand providing harmonic support with chords and moving lines. The second system continues this texture, with dynamics ranging from 'pp' to 'p' (piano). The third system is marked 'Più mosso' (faster) and features a more active right hand with sixteenth-note patterns, while the left hand remains relatively simple. The fourth system includes the instruction 'un poco cresc.' (a little more crescendo) and the fifth system ends with a 'red.' (ritardando) marking and a dynamic of 'p'.

3 3 3 *ff*
cresc. *poco* *a* *poco*

marcato *cresc.* *f* *f* *cresc.* *ff*

f *ff* *ff*

ff *ff* *f*

ff *f* *sf* *dim.* *p* **2** *Andante.* *pl* LISBETH (Coming out.)

sf *p* *cresc.* *f* *dim.* *p* *Red. pp* *Allegro di molto.* *ten.*

How delightfully sweet, how fresh! *Red.* Flowers! there's nothing like flowers! *pp* But I must make haste before any one comes to disturb me. *attaca.*

cresc. poco - - - *a* - - - *poco* *cresc.* - -

- - - *al* - - - *f* *sf* *f*

cresc. *sf*

ff *ff*

dim. *pp* *f* *Andante.* LISBETH (Coming out.) *f*

cresc. *f dim.* *p* *pp* *ten.* *Allegro di molto.* How delightfully sweet, how fresh!

Flowers! there's nothing like flowers! *pp* But I must make haste before any one comes to disturb me.

Nº 12. Ballad.

Molto Allegro vivace.

Pianoforte.

The piano introduction consists of two staves. The right hand plays a melodic line starting with a sixteenth-note triplet, followed by eighth and sixteenth notes. The left hand plays a simple bass line with quarter notes. The piece is in G major and 2/4 time. A dynamic marking of *p* is present.

LISBETH.

The first line of the ballad features a vocal melody and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "The flowers are— ring - ing their bells of". The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand. A dynamic marking of *pp* is present.

The second line of the ballad continues the vocal melody and piano accompaniment. The vocal line includes the lyrics "gold, In ho - li - day splen - dour so gay to be -". The piano accompaniment maintains the same rhythmic pattern.

The third line of the ballad concludes the vocal melody and piano accompaniment. The vocal line includes the lyrics "hold; The flowers are— ring - ing their bells of gold, In". The piano accompaniment features a final flourish in the right hand. A dynamic marking of *sf* is present.

splen - dour so gay— to be - hold, The birds are a -

wa - king from their soft and dew - y slum - - - ber, The Spring is es -

- ca - ping from the Win - ter's wea - ry cum - - - ber, The

young sun is dan - cing on mea - dow and stream, — But

break not, O break — not the sleep - - er's

dream!

p

dim.

The flowers with their

pp *Ped.*

odours and their gay, gay chime, Are meet - est and

sweet est at the heart's glad— time, The flowers with their

odours and their gay, gay chime, Are meetest for the heart's glad

time. They herald with blush - es, the hour of tender *tr* great -

ing, They hallow with in - cense the home of blessed meet - ing, With

love — they are breath - ing, with wel - come they

beam, — But break not, O break — not the sleep -

er's dream.

dim. *pp*

Ed.

Nº 13. Chorus.

Allegretto.

Pianoforte.

The first system of the piano accompaniment consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a piano (*pp*) dynamic and features a series of chords and eighth-note patterns. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic foundation with chords and a steady eighth-note accompaniment.

The second system continues the piano accompaniment. The upper staff maintains the melodic and harmonic patterns established in the first system. The lower staff continues with its accompaniment, showing some rests in the second measure.

The third system of the piano accompaniment. The upper staff shows a change in dynamics to piano (*p*) in the final measure. The lower staff continues with its accompaniment.

SOPRANO SOLO.

We come, we are here in your gladness to

ALTO SOLO.

We come, we are here in your gladness to

This section contains the vocal solo parts and the piano accompaniment. The Soprano and Alto parts are written on two staves in treble clef with a key signature of one sharp (F#). Both parts begin with a piano (*p*) dynamic and sing the lyrics "We come, we are here in your gladness to". The piano accompaniment is on two staves (treble and bass clef) with a key signature of one sharp (F#). It features a melodic line in the upper staff and a harmonic accompaniment in the lower staff, with a piano (*p*) dynamic.

share, To join in the song and the mea-sure so gay; When Faith is so
 share, To join in the song and the mea-sure so gay; When Faith is so

constant and Love is so rare, All hearts must re-joice on their fes-ti-val
 constant and Love is so rare, All hearts must re-joice on their fes-ti-val

day. We come, _____ we are here _____ in your glad-ness to
 day. We come, we are here, we are here in your glad-ness to

share on the fes - ti - val day ! your glad - - - -

share on the fes - ti - val day ! we are here, we are

The first system of the musical score features two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef. The lyrics are: "share on the fes - ti - val day ! your glad - - - -" on the top staff and "share on the fes - ti - val day ! we are here, we are" on the middle staff.

-ness, your gladness to share on the fes - ti - val day,

here your gladness to share on the fes - ti - val day,

The second system continues the musical score. The vocal staves have lyrics: "-ness, your gladness to share on the fes - ti - val day," and "here your gladness to share on the fes - ti - val day,". The piano accompaniment includes a dynamic marking of *p* (piano) in the right-hand part.

your glad - ness to share on the fes - ti - val

your glad - ness to share on the fes - ti - val

The third system concludes the musical score. The vocal staves have lyrics: "your glad - ness to share on the fes - ti - val" and "your glad - ness to share on the fes - ti - val". The piano accompaniment features a dynamic marking of *p* (piano) and includes a fermata over the final notes of the right-hand part.

TENORE SOLO.

We come, we are here in your gladness to share, To join in the

BASSO SOLO.

We come, we are here in your gladness to share, To join in the

song and the measure so gay, When Faith is so constant and Love is so

song and the measure so gay, When Faith is so constant and Love is so

rare, All hearts must re - joice in their fes - ti - val day. All hearts must re -

rare, All hearts must re - joice in their fes - ti - val day. All hearts must re -

-joice on the fes-ti-val day, their fes - - - ti-val, fes - ti-val

-joice on the fes-ti-val day, their fes - - - ti-val, fes - ti-val

sf

day. All hearts _____ must re-joyce _____ on their fes-ti-val day. We

day. All hearts _____ must re - joyce _____ on their fes - ti-val day. We

cre - - - *scen* - - - *do*

cre - - - *scen* - - - *do*

f

CHORUS.

SOP. *f* We come _____

ALT. *f* We come _____

TEN. *f* We come _____

come, BASS. *f* We come _____

come, We come _____

f

your glad - - ness, your glad - - ness, your glad-ness to

We come, we are here in your gladness to share, in your glad-ness to

We come, we are here in your gladness to share, in your glad-ness to

your glad - - ness, your glad - - ness, your glad - ness to

sf

share on the fes - ti - val day. We come ——— your glad - -

share on the fes - ti - val day. We come, we are here in your glad - ness to

share on the fes - ti - val day. We come, we are here in your glad - ness to

share on the fes - ti - val day. We come ——— your glad - -

f

- ness, your glad-ness to share on the fes - ti-val day,
 share, in your glad-ness to share on the fes - ti-val day,
 share, in your glad-ness to share on the fes - ti-val day, *f* We
 - ness, your glad-ness to share on the fes - ti-val day, *f* We

p your glad-ness to share on the fes - ti-val
p your glad-ness to share on the fes - ti-val
f *dim.* come.
f *dim.* come.
dim. *p*

SOP. & ALT.
 day.
dim. *pp* *pp*

Nº 14. Finale.

Moderato.

HERMANN.

mf

O leave him, fa - ther! nought of anger, Our friendly

p

band should now a - larm. No further change, no further danger, Will now our

p

espress.

per - fect gladness harm. No fur - ther change will now our

p espress.

URSULA.

p

glad - ness harm. Brought by our ro - ver home re - turn - ing,

p

LISBETH.

Content and hope dwell here a-new,— Af - ter the night how

fair is morn - - ing, And af - ter, af - ter storm, the pear-ly

HERMANN.

dew. The fight is done the pe-ri! o-ver And mute the breath of rude a -

larm, No cloud a - gain— shall heaven co-ver, No further

foe shall work us harm. No further further foe shall work us harm.

p espress.

RAUZ:
Poco accelerando

Thanks!— thank ye sire, 'tis i-dle rail-ing! Tho' you have us'd me,

us'd me not too well! Truth is the on-ly ware worth selling

Buy! buy, nothing false again I'll sell! Buy! nothing false a-gain... I'll

cresc.

CHORUS.

Con moto.

SOP.

The old are now young hope re -

ALT.

The old are now young hope re -

TEN.

The old are now young hope re -

BASS.

sell!

The old are now young hope re -

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

- new - - - ing, — And now the — young — in

- new - - - ing, — And now — the young — in

- new - - - ing, — And now — the young — in

- new - - - ing, — And now — the young — in

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics: - new - - - ing, — And now the — young — in

Piano accompaniment for the second system of the chorus, featuring a treble and bass clef with various musical notations including slurs and dynamics.

faith are old! O bles - sed

faith are old! O bles - sed

faith — are old! O bles - sed Love, 'tis all thy

faith are old! O bles - sed Love, 'tis all thy

The first system of the musical score features four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "faith are old! O bles - sed". The piano accompaniment consists of a right-hand part with a flowing eighth-note pattern and a left-hand part with sustained chords.

Love, 'tis all thy do - - - - ing, O bles - sed

Love, 'tis all thy do - - - -

do - - - -

do - - - - ing, Love 'tis all thy do - - - -

The second system continues the musical score with four vocal staves and piano accompaniment. The lyrics are: "Love, 'tis all thy do - - - - ing, O bles - sed". The piano accompaniment continues with the same eighth-note pattern in the right hand and sustained chords in the left hand.

Love, 'tis all thy do - ing, That bindest life in ring of

- ing, 'tis all thy do - ing, That bindest life in ring of

- ing, 'tis all thy do - ing, That bindest life in ring of

- - - - - ing, That bindest life in ring of

gold! That bind - est life in ring of

gold! That bind - est life in ring of

gold! That bind - est life in ring of

gold! That bind - est life in ring of

gold! That bind - - est

gold! That bind - - est

gold! That bind - - est

gold! That bind - - est

p *cresc.* *f*

p *cresc.* *f*

p *cresc.* *f*

p *cresc.* *f*

life in ring of gold!

life in ring of gold!

life in ring of gold!

life in ring of gold!

p *f*

ff

That bind - est bind - - est life in

ff

That bind - est bind - - est life in

ff

That bind - est bind - - est life in

ff

That bind - - est life in

ring of gold!

ring of gold!

ring of gold!

ring of gold!

ped.

ped.

dim.

ped.

dim.

pp