

*p*

*cres - - cen - - do*

*f*

*sempre f*

*f*

*cres:* *p* *cres:*

*sf*

*sf p sf p*

*sf p*

*p*

**D**

*marcato.*

*f pp*

*f*

pp cres - - - cen - - -

This system features a piano introduction with a treble clef and a bass clef. The treble staff contains a melodic line with various accidentals and slurs. The bass staff provides a harmonic accompaniment with chords and moving lines. The dynamic marking *pp* is at the beginning, and *cres* is written above the treble staff.

do. *gva* **E** *f*

This system continues the piano introduction. The treble staff has a melodic line with a *gva* (ritardando) marking and a dynamic marking of *f*. A large letter **E** is placed above the treble staff. The bass staff continues with accompaniment.

This system shows the piano introduction continuing. The treble staff has a melodic line with slurs and accents. The bass staff has a steady accompaniment.

*ff*

This system features a more intense piano introduction. The treble staff has a melodic line with slurs and accents. The bass staff has a steady accompaniment. The dynamic marking *ff* is written above the treble staff.

*sempre f.*

This system continues the piano introduction. The treble staff has a melodic line with slurs and accents. The bass staff has a steady accompaniment. The dynamic marking *sempre f.* is written above the treble staff.

This system shows the piano introduction continuing. The treble staff has a melodic line with slurs and accents. The bass staff has a steady accompaniment.

**F**  
*f*

First system of musical notation, measures 1-4. Treble clef has a sharp sign above the first measure. Bass clef has a sharp sign above the first measure. Dynamics include 'f' and 'F'.

Second system of musical notation, measures 5-8. Treble clef has a sharp sign above the first measure. Bass clef has a sharp sign above the first measure.

*ff*  
PED.

Third system of musical notation, measures 9-12. Treble clef has a sharp sign above the first measure. Bass clef has a sharp sign above the first measure. Dynamics include 'ff' and 'PED.'

Fourth system of musical notation, measures 13-16. Treble clef has a sharp sign above the first measure. Bass clef has a sharp sign above the first measure.

*sempre ff*  
PED.

Fifth system of musical notation, measures 17-20. Treble clef has a sharp sign above the first measure. Bass clef has a sharp sign above the first measure. Dynamics include 'sempre ff' and 'PED.'

*ff*

Sixth system of musical notation, measures 21-24. Treble clef has a sharp sign above the first measure. Bass clef has a sharp sign above the first measure. Dynamics include 'ff'.

SCENE V.  
In the Dungeon— A thunderstorm.

Nº 12 bis. RECIT: CONRAD. "FLASH SWORDS OF HEAVEN."

AIR. GULNARE. "FLY HENCE AND LOATHE AND LEAVE ME"

CONRAD. *f* RECIT:

Flash! swords of Heav'n— Flash fierce and fast.....

*a tempo.* REC: Wild falchions welcome

all! *a tempo.* REC: Be

thine dread demon of the blast— The blade that bids me

*a tempo.* *mf*

fall. Come glo-rious foe .....

*mf*  
*a tempo*

Whom hand to hand .....

*sf* *f*

..... I've dared upon the sea — Come

*sf* *cres:* *f*

now ..... and bless me with thy brand — And take my soul to

*f*

G

thee.

*f*

*cres*

*ff*

*f*

*p*

*diminuendo.*

*pp*

CONRAD. REC:

*p*

Faint grows the peal, and faint - er in the sky it dies

*Molto piu lento.*

*doloroso.* *rit.*

E'en Death.... in scorn hath pass'd me by

*pp* *sf 1<sup>o</sup> tempo.*

*dim.*

*p*

*pp* *rall:*

*Vivace.* *accel e*

(♩ = 84) *p*

*cres* (Enter Gulnare)



*p*

'Tis done, he nearly waked, but it is done. Corsair, he

REC: *All<sup>o</sup>* *f*

*H*

perished, thou art dear - - ly won!

CONRAD: *f*

And I am free!....

*All<sup>to</sup>* (♩ = 132.) *espress.*

CON: *mf*

*Allegretto.* And thou for me hast gi - - ven Thy

*p*

Cello. marcato.

all on earth ..... Thy more ..... than

GULNARE. *accel.*

But for that deed of  
all in Heaven!

*p* *accel.*

GULN:

*cres.*

dark- - ness where wert thou? Reproach me! but not

*tremolo.*  
*cres.*

*rit?*

yet ..... Oh! spare ..... me now, oh! spare me now.

*f* *ff*

*Andante con moto* (♩ = 54.)

Fly hence and loathe and leave me, Speed to thy is-land

*p* Cello. 3

shore . . . . . Live thou for her and give me . . . . .

... My barren dream no more. For Her, . . . . . for Her I

*tens:*

Viol:

lose thee Who knows but how to sigh . . . . .

I love thee, and re-fuse thee, I sin for thee, for thee and

*espress.*

*cres:*

*colla voce.*

die ..... To her I yield Love's glo - - - ry

Flute

To her, thy fair haired slave Be mine the prouder sto - ry

*rit<sup>o</sup>* Of her who died to save ..... *poco piu mosso.*

*mf poco piu mosso.*

*mf cres:* Of her who died to save.

*cres:*

Of her who died to save, ... of her ..... who died to save.

I *tempo. 1<sup>o</sup>* Far ..... as the winds a...

bove thee My soul at last may

soar ..... I die for all who

love thee ..... Be - cause I love thee

*ten:*

more ..... Far as the winds a - bove thee

*p*

*p* Viol:

My soul at last may soar. I die for all,...

*agitato.* *e*

*agitato.* *e*

..... I die for all,..... for all, for all who love thee, I die for

*cres*

*cres*

*f* *agitato.*

all ..... for all who love thee, Because I love thee

*f* Horn. *p agitato.*

**K** *a tempo.*

*p*

more. Because I love thee

*p a tempo.*

*dim:*

more. *dim:* because I love thee

*accel:* *cres:*

more. *p* *accel:* I die ..... be -

cause . . . . . I love . . . . .

*cres:* *sempre ac*

*gva*

ce - - - le - - - ran - - - do

*gva* *p rall:*

Be\_cause I love thee

*p* *rit:*

*more. marcato.*

*gva*

*f a-tempo.* *p*



**Nº 13.** SCENA. MEDORA & CHORUS. "COME ERE ITS DYING THROES."  
DUO. CONRAD & MEDORA. "AT LAST I CLASP THEE!"  
FINAL CHORUS OF PIRATES. "LET SLAVES OBEY"

*Molto moderato.* (♩ = 44.)

Cellos & Basses *pp* Drums.

*dim:* Drums.

RECIT: MEDORA.

*p* He comes not, Like a dirge the black waves flow,

*a tempo.* Oboe.

*p* He comes not yet the beacon

Guitar.

lamp burns low.

Flute. *pp* Clar.

A

MEDORA.

*p*

Come, ere its dy - ing throes Bid me de - part

*Poco più vivo.* ♩ = 66.

Guitar.

Oboi.

Guitar.

SOP:

*p* ALTI. Send heav'n thy breath to stir hope in her heart,

*p* Send heav'n thy breath to stir hope in her heart,

Horns.

MED: *cres.*

Come while the watch fire glows Yet in my heart

Keep Death thy wing from her near though thou art

Keep Death thy wing from her near though thou art

*p* *pp*

*p* MEDORA.

Come, ere I pass a-way *pp*

Let her not pass a-way *pp*

Let her not pass a-way

Guitar.

*pp*

Come while I yet can pray: *pp*

Hear thou her tears that pray *pp*

Hear thou her tears that pray

*pp*

*mf* *dim:*

Come while my lips can say How dear thou art .....

*pp*

.....  
Lest Love and Life to day Pe - rish and part .....

Lest Love and Life to day Pe - rish and part .....

*pp*

*Allegretto.* (♩. = 60.)

*Allegretto.*

*pp*

TENORI. *pp*

More free than air ..... Are hearts that dare..

..... To trust the winds for all. trust the winds for

BASSI. *pp*

all. ....

*pp* *Presto.* *sfp*

First system of musical notation, featuring a vocal line and a piano accompaniment. The piano part consists of a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

Second system of musical notation. The vocal line includes the lyrics "sempre cres - - - cen - - - do." with a long dash indicating a sustained note. The piano accompaniment continues with the same rhythmic pattern.

Third system of musical notation. The vocal line begins with the instruction "MEDORA. accel:" followed by the lyrics "Conrad! 'tis he!". The piano accompaniment is marked with "f" and "accel:" in the right hand, and "cres:" in the left hand.

Fourth system of musical notation. The vocal line is marked "CONRAD. f" and includes the lyrics "Me - do - - ra". The piano accompaniment features a complex rhythmic pattern with many sixteenth notes in the right hand and chords in the left hand.

**B**

Musical score for the first system, featuring a treble clef staff with a whole rest and a grand staff with a piano accompaniment. The piano part has a dynamic marking of *ff* and includes a key signature change to two flats.

Musical score for the second system, continuing the piano accompaniment from the first system. It features a treble clef staff with a whole rest and a grand staff with piano accompaniment.

*Andante.* ♩ = 96.  
**CONRAD.** *con passione.*

Musical score for the third system, including a vocal line and piano accompaniment. The vocal line has lyrics and a dynamic marking of *sf*. The piano accompaniment has a dynamic marking of *ff* and includes a *tremolo.* marking.

At last, at last I clasp thee, All, all but love is

Musical score for the fourth system, including a vocal line and piano accompaniment. The vocal line has lyrics and a dynamic marking of *sf*. The piano accompaniment has a dynamic marking of *sf*.

o'er, Twas worth the pain, that made us twain To meet in joy once

MEDORA.

*con passione.*

Ah! ..... at last, at last I clasp thee,  
 more ..... At last, at last I

*sf* *sempre ff* *sf*

My tears, my pray'rs are o'er. 'Twas worth the pain  
 clasp thee, All, all but love is o'er, 'Twas worth the

*ten.* *ten.* *sf* *colla voce.* *sf* *sf*

that made us twain To meet in joy once more.  
 pain, To meet in joy, in joy once more.

*sf* *sf*



C MEDORA. *p* RECIT. *quasi a tempo.*

What won - - drous sight is

*sf* *sf p*

gi - ven, What mu - sic thrills my heart?

*Molto moderato.* (♩ = 44.)

*pp* *Flute* *marcata la melodia.*

MEDORA.

*p* I am too near to Heav'n no more

*cres:*

*p*

No more we part ..... I

lose thee not... a bove thee... I bless thee... from the

*p*

Guitar.

sky ..... I die not for I love thee....

*p* *sempre rall:*

*p* *sempre rall:*

*p* **REC:** *pp* (dies.)

And in thine arms I die.

*rall:* *sf*

D *Adagio.*

CHORUS OF WOMEN.

SOPRANI.

*ppp*

*Allegretto.* ♩ = 60.

She sleeps she breathes no

more.....

ALTI.

*ppp*

She sleeps she breathes no

more.....

TENORI.

BASSI.

*Adagio.*

Viol.

*p*

*p*

TENORI.

CHORUS OF PIRATES. (WITHOUT.)

BASSI.

*mf*

Let slaves o - bey ..... A

Sul-tan's sway ..... Our king is he a - -

The first system of the musical score consists of five staves. The top three staves are vocal staves in treble clef with a key signature of two flats (B-flat and E-flat). The fourth staff is the vocal line in bass clef with lyrics: "Sul-tan's sway ..... Our king is he a - -". The fifth staff is the piano accompaniment, split into two staves (treble and bass clef), featuring a complex texture with many beamed sixteenth notes in the right hand and a more melodic line in the left hand.

TENORI. *mf*  
Our king is he a - lone .....  
- lone ..... Our king is he a - lone .....

The second system of the musical score consists of five staves. The top three staves are vocal staves in treble clef with a key signature of two flats. The fourth staff is the vocal line in bass clef with lyrics: "Our king is he a - lone .....". Above this staff, the word "TENORI." is written in bold, and the dynamic marking "*mf*" is placed above the first note. The fifth staff is the piano accompaniment, split into two staves (treble and bass clef), continuing the complex texture from the first system.

SOP:

*pp*

Musical staff for Soprano part, first line of notes.

No more her heart may stir Love

ALTI.

*pp*

Musical staff for Alto part, first line of notes.

No more her heart may stir Love.

Musical staff for Soprano part, second line of notes.

Musical staff for Alto part, second line of notes.

Piano accompaniment for the first system, including organ part.

*pp* Organ.

Musical staff for Soprano part, third line of notes.

with thy breath, Joy thou hast co-ver'd her e - ven with

Musical staff for Alto part, third line of notes.

with thy breath, Joy thou hast co-ver'd her e - ven with

Musical staff for Soprano part, fourth line of notes.

Musical staff for Alto part, fourth line of notes.

Piano accompaniment for the second system.

death .....

death .....

*p*

Let slaves o - bey a Sultan's sway, Our

*p*

Detailed description: This system contains the first two systems of a musical score. The top two staves are vocal lines in treble clef with a key signature of two flats and a common time signature. The first vocal line has a long note with a slur and the word 'death' followed by six dots. The second vocal line has a similar note and the word 'death' followed by six dots. The third staff is a piano accompaniment line in treble clef, starting with a piano (*p*) dynamic marking and containing a melodic line with eighth notes. The fourth staff is the piano accompaniment in bass clef, providing a harmonic accompaniment with eighth notes.

king is he a - lone, .... Our king is he a - lone ..... Our

Detailed description: This system contains the second two systems of the musical score. The top two staves are vocal lines. The first vocal line continues the melody with the lyrics 'king is he a - lone, .... Our king is he a - lone ..... Our'. The second vocal line is mostly empty. The third staff is the piano accompaniment in treble clef, featuring a melodic line with eighth notes and some slurs. The fourth staff is the piano accompaniment in bass clef, providing a harmonic accompaniment with eighth notes and slurs.

*dim:* a - - lone our  
 king ..... a - - lone, our king is he a -  
 Our king is he a - lone, Our king is he a -

*dim:* *p*

**E** *pp*

Joy thou hast co - ver'd her E - - ven with  
 Joy thou hast co - ver'd her E - - ven with  
 - - lone.  
 - - lone.

Organ.

death ..... *pp* Joy, thou hast

death ..... *pp* Joy, thou hast  
(dying away in the distance)

*pp* Whose smile and frown are all his crown.

*pp* Whose smile and frown are all his crown .....

*rall:* *pp*

co-ver'd her Joy, thou hast

*rall:* *pp*

co-ver d her Joy, thou hast

*rall:* *dim:*

Whose smile and frown are all his crown.

*dim:*

..... Whose smile and frown are all his crown .....

*rall* - - - *dim:*



*ppp* *a tempo.*

cover'd her E'en with death . . . . .  
 cover'd her E'en with death . . . . .  
 Whose deck is all his throne . . . . .  
 Whose deck is all his throne . . . . .  
*ppp rall:*  
*rall:* *pp a tempo.*

*cres* *cen* *do.*

*ff* *ff*