

## Act III.

(A year later.)  
(Ein Jahr später.)

## Introduction.

Andante con moto.

The musical score is written for piano and violin. It consists of five systems of music. The piano part is in the upper staff, and the violin part is in the lower staff. The key signature is three sharps (F#, C#, G#) and the time signature is 12/8. The tempo is marked 'Andante con moto'. The score includes various dynamics such as *f*, *ff*, *espressivo*, *pp*, *mf*, *p*, and *cresc.*. There are also markings for *Ed.* and *\** in the violin part. The score features several slurs, ties, and fingering numbers (4, 7, 10). The piece concludes with a *f* dynamic and an *espressivo* marking.

First system of musical notation. The right hand plays a melodic line with a slur over the first two measures. The left hand plays a rhythmic accompaniment. Performance markings include *accl. molto appassionato*. Rehearsal marks are indicated by *℞.* and *\**.

Second system of musical notation. The right hand has a melodic line with a slur and a fermata. The left hand has a rhythmic accompaniment. Performance markings include *a tempo*, *ritard.*, *dim.*, and *pp*. A measure number *16* is present. Rehearsal marks are indicated by *℞.* and *\**.

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Third system of musical notation. The right hand has a melodic line with a slur. The left hand has a rhythmic accompaniment. Performance markings include *a tempo*, *cantabile*, and *p*. Rehearsal marks are indicated by *℞.* and *\**.

Fourth system of musical notation. The right hand has a melodic line with a slur. The left hand has a rhythmic accompaniment. Rehearsal marks are indicated by *℞.* and *\**.

Fifth system of musical notation. The right hand has a melodic line with a slur. The left hand has a rhythmic accompaniment. Performance marking includes *cresc. poco a poco*. Rehearsal marks are indicated by *℞.* and *\**.

Poco più mosso.

*f marcato*

Red. \* Red. \* Red. \*

Red. \* Red. Red. Red. \*

Più mosso animato.

*ff marcato*

Red. \*

Red. \* Red. Red.

Curtain rises.  
Vorhang auf.

*dim. e ritard. sempre p dim.*

\* Red. \*

By the moat of Gontran's Castle. One side of the stage, the castle-walls. Part of the back of the stage, arched tower-entrance and drawbridge, (practicable) with the banks of the moat; beyond, the country and distant line of the sea, as viewed from a height, with a glimpse of the distant walls and towers of the burg. On the other side of the stage a knoll with trees. Gontran is seated; Aymar is standing by his side.

Auf dem Wallrasen (Wiese) vor König Gontrans Schloss. Auf der einen Seite der Bühne die Schlossmauern. Im Hintergrunde das Eingangsthor mit Zugbrücke und Wallgraben. In der Entfernung Landschaft und Meerufer mit Horizont wie von der Höhe aus gesehen-auf dieser Seite noch etwas Perspective der Schlossmauern und Türme. Auf der anderen Seite der Bühne ein Hügel mit Bäumen. Gontran sitzt erhöht. Aymar steht ihm zur Seite.

Tempo I.

Gontran (rising and gazing around pensively). 173  
 (aufstehend und gedankenvoll um sich sehend).

Go.

Go. hours; And charm the wolds and wood-land  
 Freud. In Wald und Feld das fri-sche

Go. bow-ers With lays of love and ten-der-ness.  
 Grün sagt's aller Welt: „der Mai er-schien.“

Go. A-mid the scene, di-vine-ly fair, From  
 O hol-de Zeit der jungen Lie-be! Vom

*pp*

Go. heav'n descends a ho-ly  
 Him-mel strahlte ein hei-lig

*f* *pp*

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Go. *pp*  
 calm;  
 Glück,  
 From blooming meads  
 des er-sten Früh

Go.  
 a fra-grant balm Is waft-ed on the dy-ing air.  
 lingsduft' - ge Triebe bringt uns die Maien-luft zurück.

Go. *Più mosso.*  
 Though na-ture ev-ery sense en-thralls, My world is des.o-late and  
 Es juchzt und singt auf Au' und Flur, mein Herz allein ist ein sam

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Go.  
 drear;  
 nur!  
 O loveless home!  
 Mein Ah-nenschloss,

Red. \* 23328 Red. \* Red. \*

Go. *p*  
 gloom reign - eth here With - in thy long - de - ser - ted  
 so stolz und hehr, und doch so öd' und lie - be -

*p dim.* *pp*

Go. halls!  
 leer,  
 Più animato.

*cresc.* *ff* *dim. e ritard.*

*Red.* \* *f* *Red.* \*

Go. My lone - ly halls.  
 so lie - be - leer!

*a tempo* *pp* *ritard.*

*Red.* \*

Go. *a tempo 1<sup>mo</sup>*  
 The charm of Spring will not a -  
 Des Frühlings Son - ne scheint mir

*ad lib. tr.* *p dolce* *pp*

*Red.* \* *Red.* \* *Red.* \*

Go. *bide, Nor peace and hap - pi - ness en - dure.*  
*nicht! das treu - ge - lieb - te An - ge - sicht,*

*And. \**

Go. *I fol - low not the sea - son's*  
*durch nied' - rer Räu - ber Grau - sam.*

Go. *lure Without the pre - sence I a -*  
*keit ent - ris - sen mir die hol - de*

*mf*

*mf* *3* *3* *3* *3*

Go. *dore, Mine own be - lo - ved by my side. Where*  
*Maid! Mein Klei - nod, meiner See - le Ruh, wo*

*cresc.* *f* *p*

*And.*



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Go. *mf*

art ——— thou, my un - hap - py bride?      Where art thou?  
 find ——— ich dich, wo wei - lest du?      Wo bist du?

*f* *mp espressivo* *pp*

*And.* *And.* \* *And.* \* *And.* \*

Go. *f*

Where art thou?  
 Wo bist du?

A - las! ——— in  
 Du mei - ner Seele

*poco a poco cresc. e stringendo* *f rit.*

Go. *dim. p* *dim.*

all this world — so wide, Where art thou my un - hap - - py  
 Ruh, wo find — ich dich? Du mei - ner See - le Ruh, wo wei - lest

*pp*

Go. *a tempo*

bride?  
 du?

*a tempo*

*pp* *6* *6* *3* *3* *3* *3*

*ritard. e dim. ppp dim.*

177 Allegro moderato.  
Aymar.

With in the year's long weary bound No trace of Ma lek hast thou found?  
Hast nie von Ma - lek du ge - hört, der ruchlos dir dein Glück zer - stört?

Gontran.

O'er seas and snowy peaks of Spain He fled with her. Ill -  
Weit ü - ber See nach Spaniens Höh'n Entführt er sie! Soll

Go. fa - ted hour that doomed her to his lust - ful power! Ne'er shall I see her face a -  
ich sie, sei - ner Macht be - freit, je wie - der - seh'n, die jetzt mein trauernd Herz be -

Go. gain. klagt? Des - Nicht

Aymar.

## Più mosso. Vivace.

Ay. *pair Not! would he dare as sail A - za - ra with his base de - sire, And  
wa - gen wird es Ma - l'k zu er - he - ben den fei - gen Blick zu ihr, des*

Ay. *rouse the vengeance of her sire? His guer - don then would surely fail.  
Va - ters Zorn macht ihn er - be - ben, der stra - fen wür - de nach Gebühr!*

## Gontran.

## Aymar.

*O ble - sed thought! Her fa - ther's name? I am not cer - tain, yet sur -  
Ihr Va - ter! Ist er dir be - kannt? Mich dünkt er wird im Mos - lem -*

Ay. *mise He is Al - ca - - dir called the Wise.  
reich der weis' Al - ca - - dir wohl ge - nannt.*

Gontran.  
*sostenuto*

Aymar.

The Caliph of un-tarnished fame? — Aye, it is he.  
Dem kein Ka - lif an Eh-ren gleich? — Wohl wahr! Der ist's!

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Gontran.

*Allegro moderato e vivace.*

*mf*

O Hope di-  
O, neu-er

Go. vine! Shine on my path, shine on my  
Hoff - nung schö - ner - Stern, der meinem

*Ad.* \*

Go. path, thou ri - sing star! Swift be my  
We - ge strah - let fern! Frei wie auf

*p*

*Ad.* \*

Go. *mf*

flight to him a far, Whose ha - - - rem  
Ad - - - lers Flü - - - gel - schlag mein seh - - - nend

*mf*

*Ad.* \* *Ad.* \*

Go. *mf*

walls my love en - shrine!  
Herz mich zu ihr trag!

*mf*

*Ad.* \* *Ad.* \*

## 179 Aymar.

*mf*

Shine on his path, thou ri - - - sing star! -  
Strahl' ihm auf's neu, du schöner Hoff - - - nungs Stern, -

*p*

*Ad.* \*

Ay. *mf*

Guide him to find love's ho - - - ly shrine!  
der sei - nem We - - ge leuch - - tet fern.

Gontran.

No lon - ger shall my heart re - pine, Nor  
 Nicht län - ger soll mein seh - - - - - nend Herz ver -

No lon - ger shall his heart re - pine, Nor  
 Nicht län - ger soll sein seh - - - - - nend Herz ver -

*p*

*Red.* \*

doubt the bless - - - ings time may bring.  
 trau - - - ern hier in - ban - - - gem Schmerz!

doubt the bless - - - ings time may bring.  
 trau - - - ern hier in - ban - - - gem Schmerz!

*mf*

*cresc.*

*Red.* \* *Red.* \* *Red.* \*

For I will share this day with  
 Dies soll ein Tag der Freu - - - de

*f*

*Red.* \* *Red.* \*

Go. *all. sein, Let joy - - ance reign in burg and*  
*Ge - - sang und Tanz auf Flur und*

Ay. *For he will share this day with*  
*Dies soll ein Tag der Freu - de*

Go. *hall. Hain! Blow trumpets, blow! blow!*  
*Trompe - ten blast! Trompe - ten blast!*

Ay. *all. sein. Blow trum - - pets, blow!*  
*Trom - pe - - ten blast!*

(Trumpeters appear on the ramparts and blow a signal.)  
 (Trompeter stellen sich auf der Wallmauer auf und blasen Fanfaren.)

*poco rit.*

Scene II.

II. Scene.

Enter Odo, Lords, Ladies, Pages, etc. from the Castle by the drawbridge. They salute Gontran, who seats himself while they group themselves around him.

Odo, Edelleute, Damen, Pagen, u.s.w. ziehen vom Schlosse über die Zugbrücke auf. Sie ziehen huldigend an Gontran vorüber und gruppieren sich um ihn.

Odo. *mf* Long live the King!  
 Heil, Kö - nig dir!

Ladies, Pages, etc. *mf* Long live the King!  
 Damen, Pagen, u. s. w. Heil, Kö - nig dir!

*mf* Long live the King!  
 Heil, Kö - - - nig dir!

*mf* Long live the King!  
 Heil, Kö - - - nig dir!

Lords, etc. *f* Long live the  
 Edelleute, u. s. w. Heil, Kö - nig

Long live the  
 Heil, Kö - nig



Odo.

Ladies, etc.  
Damen, u. s. w.

Pride of our land!  
Heil deinem Reich!

*f*  
Pride of our land!  
Heil deinem Reich!

*f*  
Pride of our land!  
Heil deinem Reich!

king!  
dir!

king!  
dir!

\*

*Red.*

\*

*pp*

*Red.*

\*

*cresc.*

*ff*

*Red.*

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Odo.

*ff*

Hail! \_\_\_\_\_ Hail sov\_ran lord! \_\_\_\_\_  
 Heil! \_\_\_\_\_ Lang le\_be Gon - tran!

Aymar.

*ff*

Hail! \_\_\_\_\_ Hail sov\_ran lord! \_\_\_\_\_  
 Heil! \_\_\_\_\_ Lang le\_be Gon - tran!

Sopr.

*ff*

Ladies, etc.  
 Damen, u. s. w.

Hail! \_\_\_\_\_ Hail sov\_ran lord! \_\_\_\_\_  
 Heil! \_\_\_\_\_ Lang le\_be Gon - tran!

Alt.

*ff*

Hail! \_\_\_\_\_ Hail sov\_ran lord! \_\_\_\_\_  
 Heil! \_\_\_\_\_ Lang le\_be Gon - tran!

Ten.

*ff*

Lords, etc.  
 Edelleute, u. s. w.

Hail! \_\_\_\_\_ Hail sov\_ran lord! \_\_\_\_\_  
 Heil! \_\_\_\_\_ Lang le\_be Gon - tran!

Bass.

*ff*

Hail! \_\_\_\_\_ Hail sov\_ran lord! \_\_\_\_\_  
 Heil! \_\_\_\_\_ Lang le\_be Gon - tran!

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\*

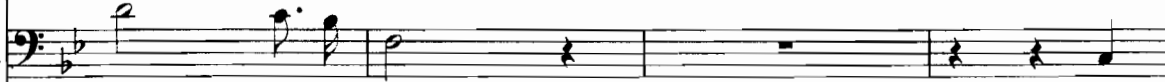
Red.

\*

Red.


\*


O.    
 Pride of our land! Pride of our land, by  
 Heil dei\_nem Reich! Dem kein Fürst an

Ay.    
 Pride of our land! by  
 Heil dei\_nem Reich! kein

   
 Pride of our land! Pride of our land, by  
 Heil dei\_nem Reich! Dem kein Fürst an

   
 Pride of our land! Pride of our land by  
 Heil dei\_nem Reich! Dem kein Fürst an

   
 Pride of our land! by  
 Heil dei\_nem Reich! Dem kein

   
 Pride of our land! by  
 Heil dei\_nem Reich! kein



Ad.

\*

Ad.

\*

O.

all — a - dored! Thy glo - ry crowns the joys — of  
*Tu - gend gleich! Sein Ruhm er - füllt mit Stolz - das*

Ay.

all a - dored! Thy glo - ry crowns the joys of  
*Kö - nig gleich! Sein Ruhm er - füllt mit Stolz das*

all — a - dored! Thy glo - ry crowns the joys — of  
*Tu - gend gleich! Sein Ruhm er - füllt mit Stolz - das*

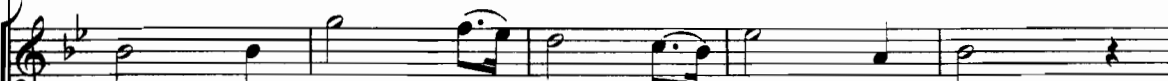
all a - dored! Thy glo - ry crowns the joys of  
*Tu - gend gleich! Sein Ruhm er - füllt mit Stolz das*

all a - dored! Thy glo - ry crowns the joys — of  
*Kö - nig gleich! Sein Ruhm er - füllt mit Stolz - das*


all — a - dored! Thy glo - ry crowns the joys of  
*Kö - nig gleich! Sein Ruhm er - füllt mit Stolz das*

O.    
 May, crowns the joys of May.   
 Land, Gott seg-ne dei - - ne Hand!

Ay.    
 May, crowns the joys of May.   
 Land, Gott seg-ne dei - - ne Hand!

   
 May, thy glo - - ry crowns the joys of May.   
 Land, Gott seg - - ne dei - ne - mil - - de Hand!

   
 May, thy glo - - ry crowns the joys of May.   
 Land, Gott seg - - ne dei - ne - mil - - de Hand!

   
 May, thy glo - - ry crowns the joys of May.   
 Land, Gott seg - - ne - dei - ne mil - - de Hand!

   
 May, thy glo - - ry crowns the joys of May.   
 Land, Gott seg - - ne dei - ne mil - - de Hand!

   
 Ped. \* Ped. \* Ped. \*

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0. *God grant our hopes this fes - - tal*  
*Dies soll ein Tag der Freu - - de*

Gontran.

*God grant our hopes this fes - - tal*  
*Dies soll ein Tag der Freu - - de*

Ay. *God grant our hopes this fes - - tal*  
*Sein Ruhm er - füllt mit Stolz das*

*God grant our hopes this fes - - tal*  
*Sein Ruhm er - füllt mit Stolz das*

*God grant our*  
*Mit Stolz das*

*God grant our hopes this fes - - tal*  
*Sein Ruhm er - füllt mit Stolz das*

*God grant our*  
*Mit Stolz das*

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*Red. \** *Red. \**

O.  
 day. \_\_\_\_\_  
 sein! \_\_\_\_\_

Go.  
 day.  
 sein!

Ay.  
 day. \_\_\_\_\_  
 Land! \_\_\_\_\_

*ff*  
 day, \_\_\_\_\_ Fore.run the bless - ings time - shall bring.  
 Land! \_\_\_\_\_ Sein Ruhm er - füllt mit Stolz - das Land.

*ff*  
 hopes, \_\_\_\_\_ Fore.run the bless - ings time - shall bring.  
 Land! \_\_\_\_\_ Sein Ruhm er - füllt mit Stolz - das Land.

*ff*  
 day, \_\_\_\_\_ Fore.run the bless - ings time - shall bring.  
 Land! \_\_\_\_\_ Sein Ruhm er - füllt mit Stolz - das Land.

*ff*  
 hopes, \_\_\_\_\_ Fore.run the bless - ings time - shall bring.  
 Land! \_\_\_\_\_ Sein Ruhm er - füllt mit Stolz - das Land.

*ff*

*mf*

O. Fore - run the blessings time shall bring.  
Dies soll ein Tag der Freu - de sein!

*mf*

Go. Fore - run the blessings time shall bring.  
Dies soll ein Tag der Freu - de sein!

*mf*

Ay. Fore - run the blessings time shall bring.  
Gott seg - ne sei - ne mil - de Hand.

*mf*

O share this day with  
Gott sei mit un - ser'm

*mf*

O share this day with  
Gott sei mit un - ser'm

*mf*

O share this day with  
Gott sei mit un - ser'm

*mf*

O share this day with  
Gott sei mit un - ser'm

*p cresc. sempre*



*cresc.* *f*

O. Let joy-ance reign in burg and hall!  
Tanz und Ge-sang auf Flur und Hain.

*cresc.* *f*

Go. Let joy-ance reign in burg and hall!  
Tanz und Ge-sang auf Flur und Hain.

*cresc.* *f*

Ay. Let joy-ance reign in burg and hall!  
Gott seg-ne Kö-nig Gon-trans Hand!

*cresc.* *f*

all! Land. Let joy-ance reign in burg and hall!  
Gott seg-ne Kö-nig Gon-trans Hand!

*cresc.* *f*

all! Land. Let joy-ance reign in burg and hall!  
Gott seg-ne Kö-nig Gon-trans Hand!

*cresc.* *f*

all! Land. Let joy-ance reign in burg and hall!  
Gott seg-ne Kö-nig Gon-trans Hand!

*cresc.* *f*

all! Land. Let joy-ance reign in burg and hall!  
Gott seg-ne Kö-nig Gon-trans Hand!

*cresc.*

*Red.* \* *Red.* \* *Red.*

*ff*

O. *ff*  
 Long live the  
 Heil, Kö - nig

Go. *ff*  
 God grant my  
 Auf Flur und

Ay. *ff*  
 Long live the  
 Heil, Kö - nig

*ff*  
 Long live the  
 Heil, Kö - nig

*ff*  
 Long live the  
 Heil, Kö - nig

*ff*  
 Long live the  
 Heil, Kö - nig

*ff*  
 Long live the  
 Heil, Kö - nig

*ff*

\* *Ad.*

\*

*Ad.*

\*

O.  
king! \_\_\_\_\_  
dir! \_\_\_\_\_

Go.  
hopes! \_\_\_\_\_  
Hain! \_\_\_\_\_

Ay.  
king! \_\_\_\_\_  
dir! \_\_\_\_\_

(Enter burghers in holiday-dress, and maidens adorned with flowers;  
then Moorish dancing-girls.)  
(Aufzug der Bürger und Frauen in festlichem Schmuck— Mädchen mit  
Blumen, u.s.w. Dann maurische Tänzerinnen.)

king! \_\_\_\_\_  
dir! \_\_\_\_\_

king! \_\_\_\_\_  
dir! \_\_\_\_\_

king! \_\_\_\_\_  
dir! \_\_\_\_\_

king! \_\_\_\_\_  
dir! \_\_\_\_\_

*ff*

*Ad.* \* *Ad.* \* *Ad.* \*

0. *ff*  
Hail, sov - ran  
Heil Gon - tran

Go. *ff*  
Let joy - ance  
Auf Flur und

Ay. *ff*  
Hail, sov - ran  
Heil, Gon - tran

Ped. \*

0.  
lord!  
Heil!

Go.  
reign!  
Hain.

Ay.  
lord!  
Heil!

*ff*  
Hail, sov - ran lord!  
Heil, Gon - tran, Heil!

*ff*  
Hail, sov - ran lord!  
Heil, Gon - tran, Heil!

*ff*  
Hail, sov - ran lord!  
Heil, Gon - tran, Heil!

*ff*  
Hail, sov - ran lord!  
Heil, Gon - tran, Heil!

*ff*

Red. Red. \*

Detailed description of the musical score: The score is for three voices (0., Go., Ay.) and piano accompaniment. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The vocal parts have lyrics in German. The piano part features a strong dynamic of *ff* (fortissimo) and includes performance instructions like 'Red.' (ritardando) and an asterisk (\*). The piano part consists of chords and some melodic lines, with some chords marked with '3' for triplets.

Scene III.

III. Scene.

Ballet.

Three Moorish Dances.

Drei Maurische Tänze.

Enter Moorish dancing-girls.

Maurische Tänzerinnen treten auf.

I.

Allegretto animato.

The musical score is written for piano and consists of five systems of music. The first system features a right-hand melody with dynamics *f* and *p R.H.*, and markings *Red.* and *\**. The second system includes the instruction *cresc. poco a poco*. The third system shows a dynamic progression from *mf cresc.* to *f* and *ff*, with *Red.* and *\** markings. The fourth system begins with *ff* and a first ending bracket labeled *1*. The fifth system contains *ff*, *1*, *f*, *pp*, and *mp espress.* markings.

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a series of eighth and sixteenth notes, while the bass staff features a more rhythmic accompaniment with chords and single notes.

Second system of musical notation. It includes dynamic markings: *mf*, *sf*, *pp*, and *mf*. A *Red. \** instruction is present below the bass staff. The treble staff has a complex texture with many notes, while the bass staff has a simpler accompaniment.

Third system of musical notation. It features the marking *cantando* above the treble staff and *pp cresc.* below it. There are *Red. \** instructions below the bass staff. The treble staff has a melodic line, and the bass staff has a rhythmic accompaniment.

Fourth system of musical notation. It includes dynamic markings: *f*, *pp*, and *mp espress.*. The treble staff has a melodic line, and the bass staff has a rhythmic accompaniment.

Fifth system of musical notation, consisting of a treble and bass staff. The treble staff contains a series of eighth and sixteenth notes, while the bass staff features a more rhythmic accompaniment with chords and single notes.

Sixth system of musical notation. It includes dynamic markings: *pp* and *mf*. The treble staff has a complex texture with many notes, while the bass staff has a simpler accompaniment.

Musical score for measures 184, first system. The system consists of two staves. The upper staff is marked *cantando* and contains a melodic line with a fermata over the final measure. The lower staff contains a bass line with a fermata over the final measure. The key signature has two flats. Dynamic markings include *pp cresc.* and *f*. The system concludes with the instruction *p cantando*. Below the staves, there are four measures of a bass line with a fermata over the last measure, marked with *Ad.* and an asterisk.

Musical score for measures 184, second system. The system consists of two staves. The upper staff begins with a *mf* dynamic marking. The lower staff begins with a *p* dynamic marking. The system concludes with a fermata over the final measure of the lower staff, marked with *Ad.* and an asterisk.

Musical score for measures 184, third system. The system consists of two staves. The upper staff begins with a *mf* dynamic marking. The lower staff begins with a *p* dynamic marking. The system concludes with a fermata over the final measure of the lower staff, marked with *Ad.* and an asterisk.

Musical score for measures 184, fourth system. The system consists of two staves. The upper staff begins with a *mf* dynamic marking. The lower staff begins with a *p* dynamic marking. The system concludes with a fermata over the final measure of the lower staff, marked with *Ad.* and an asterisk.

Musical score for measures 184, fifth system. The system consists of two staves. The upper staff begins with a *tr* (trill) marking. The lower staff begins with a *pp* dynamic marking. The system concludes with a fermata over the final measure of the lower staff, marked with *Ad.* and an asterisk.

Musical score for measures 185, first system. The system consists of two staves. The upper staff begins with a *p* dynamic marking. The lower staff begins with a *pp poco a poco cresc.* dynamic marking. The system concludes with a fermata over the final measure of the lower staff, marked with *Ad.* and an asterisk.



*ff sf marcato*

*Red. \* Red. \* Red. \* Red. \* Red. \* Red. \* Red. sempre*

*sf ff trem.*

*Red.*

*Red. \* Red. \* Red. \* Red. \**

*pp cresc.*

*Red. \* Red. Red. Red.*

*ff*

*Red. Red. Red. Red. Red. Red. Red. \**

*Red. \* Red. \* Red. \* Red.*

Musical score for the first system, consisting of two staves. The upper staff contains melodic lines with various articulations such as accents (>) and slurs. The lower staff provides harmonic accompaniment with chords and bass lines. Dynamics include piano (*p*) and forte (*f*). There are asterisks (\*) and the word "Red." (likely a typo for "Red.") placed below the lower staff. A first ending bracket labeled "1" is present at the end of the system.

II.

Poco meno mosso.

186

Musical score for the second system, consisting of two staves. The tempo is marked "Poco meno mosso" and the number "186" is written above the first measure. The key signature has one sharp (F#) and the time signature is 2/4. The music features piano (*pp*) dynamics and includes several triplet markings (3) in both staves. The word "dolce" is written in the lower staff. There are asterisks (\*) and the word "Red." (likely a typo for "Red.") placed below the lower staff.

Musical score system 1, measures 184-187. The system consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). It begins with a *mf* dynamic and features a triplet of eighth notes. The lower staff has a bass clef and a key signature of one sharp. It contains several chords and a triplet of eighth notes. Dynamics include *cresc.*, *f*, and *sf*. There are also markings for *tr* (trills) and *Red.* (pedal) with an asterisk.

Musical score system 2, measures 187-190. The system consists of two staves. The upper staff has a treble clef and a key signature of one sharp. It begins with a *f* dynamic and features a triplet of eighth notes. The lower staff has a bass clef and a key signature of one sharp. It contains several chords and a triplet of eighth notes. Dynamics include *f* and *sf*. There are also markings for *Red.* (pedal) with an asterisk.

Musical score system 3, measures 190-193. The system consists of two staves. The upper staff has a treble clef and a key signature of one sharp. It begins with a *p* dynamic and features a triplet of eighth notes. The lower staff has a bass clef and a key signature of one sharp. It contains several chords and a triplet of eighth notes. Dynamics include *p* and *f*. There are also markings for *Red.* (pedal) with an asterisk.

Musical score system 4, measures 193-196. The system consists of two staves. The upper staff has a treble clef and a key signature of one sharp. It begins with a *p* dynamic and features a triplet of eighth notes. The lower staff has a bass clef and a key signature of one sharp. It contains several chords and a triplet of eighth notes. Dynamics include *p* and *f*. There are also markings for *Red.* (pedal) with an asterisk.

Musical score system 5, measures 196-199. The system consists of two staves. The upper staff has a treble clef and a key signature of one sharp. It begins with a *cresc.* dynamic and features a triplet of eighth notes. The lower staff has a bass clef and a key signature of one sharp. It contains several chords and a triplet of eighth notes. Dynamics include *cresc.*, *f*, and *ff*. There are also markings for *Red.* (pedal) with an asterisk.

Musical score system 6, measures 199-202. The system consists of two staves. The upper staff has a treble clef and a key signature of one sharp. It begins with a *f* dynamic and features a triplet of eighth notes. The lower staff has a bass clef and a key signature of one sharp. It contains several chords and a triplet of eighth notes. Dynamics include *f* and *ff*. There are also markings for *Red.* (pedal) with an asterisk.

a tempo

188

*dolce*

dim. e ritard. *pp* *p*

Rwd. \*

Rwd. \* Rwd. \*

*cresc.*

Rwd. Rwd. Rwd. Rwd. Rwd. Rwd. Rwd.

*ff* *sf* *sf*

Rwd. \*

189 Tempo Imo

*f* *sf* *sf*

Rwd. \*

*pp cresc.* *f pp*

mp *espress.*

First system of a piano score. The right hand features a melodic line with slurs and accents, while the left hand provides harmonic support with chords and moving lines. The dynamic is marked *mp* and the style is *espress.*

Second system of the piano score. The right hand continues with a melodic line, and the left hand has a more active bass line. Dynamics include *sf* (sforzando) in the right hand.

Third system of the piano score. The right hand has a dense, chordal texture. Dynamics include *pp* (pianissimo) and *mf* (mezzo-forte).

Fourth system of the piano score. The right hand has a more melodic and flowing texture. Dynamics include *pp cresc.* (pianissimo crescendo) and *f* (forte). The left hand has a steady bass line with notes marked *Red.* and an asterisk.

Fifth system of the piano score. The right hand has a melodic line with slurs. Dynamics include *p cantando* (piano cantando), *mf* (mezzo-forte), *p* (piano), and *p* (piano).

Sixth system of the piano score. The right hand has a melodic line with slurs. Dynamics include *mf* (mezzo-forte), *mf p* (mezzo-forte piano), and *p* (piano). The left hand has notes marked *Red.* and an asterisk.

mf

190

pp

mp

Red. \*

mf

p

pp poco a poco cresc.

Red. Red. Red. Red. Red. Red.

ff

Red. sempre

mf

ff

Red. \*

191

*pp cresc.*

*ff*

1

The musical score is written for piano and consists of seven systems of two staves each (treble and bass clef). The music is in a key with two flats (B-flat major or D minor) and a 3/4 time signature. The score includes various musical notations such as eighth and sixteenth notes, chords, and rests. Performance instructions include *pp cresc.* (pianissimo crescendo) and *ff* (fortissimo). The number 191 is prominently displayed in the second system. The score concludes with a double bar line and the number 1 in the final measure of the seventh system.

III.

Introduction.

192 Allegretto, quasi Andante.

a tempo

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

*ritard.* *sosten.* *a tempo*

*ritard.* *a tempo*

*dim.* *rit.* *pp* *f* *a tempo*

*ritard.* *ff* *veloce*

*a tempo* *pp* *pp* *veloce*

*pp*



193 Allegro moderato.

*f* a tempo

First system of exercise 193, measures 1-4. The music is in G major and 3/4 time. It begins with a piano (*p*) dynamic and a crescendo (*cresc.*) leading to a *poco rall.* (slightly slower). The final measure of this system is marked *mf* and *p*. A *Red.* (Reduction) symbol is present below the bass staff.

Second system of exercise 193, measures 5-8. The music continues with a *mf* dynamic, followed by a piano (*p*) dynamic and a *rall. e dim.* (rallentando and diminuendo) leading to a *pp* (pianissimo) dynamic. A *Red.* symbol is present below the bass staff.

Third system of exercise 193, measures 9-12. The tempo returns to *a tempo*. The music is marked *pp*. A section of 8 measures is indicated by a dotted line and the number 8. The right hand (R.H.) and left hand (L.H.) parts are clearly delineated. A *Red.* symbol is present below the bass staff.

Fourth system of exercise 193, measures 13-16. The music is marked *f* and *attacca* (without a break). The system concludes with a *Red.* symbol and a *f* dynamic marking.

194 Allegretto con moto e grazioso.

First system of exercise 194, measures 1-4. The music is in G major and 3/4 time, marked *mp espress.* (mezzo-piano, expressive). It features a piano (*p*) dynamic in the bass line. A *Red.* symbol is present below the bass staff.

Second system of exercise 194, measures 5-8. The music continues with a piano (*p*) dynamic and includes a triplet of eighth notes. A *Red.* symbol is present below the bass staff.

*rit. poco* **a tempo**

*Red.* *Red.* *Red.* \* *cantabile* *Red.* \*

*Red.* \* *Red.* \*

195

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

*Red.* \* *Red.* \* *Red.* \*

*Red.* *Red.* *Red.* \* *cantabile* *Red.* \*

First system of musical notation, measures 1-3. Treble and bass staves with chords and melodic lines. Includes 'poco rit.' marking.

Red. \*

Red. \*

Second system of musical notation, measures 4-6. Treble and bass staves with chords and melodic lines. Includes 'a tempo' marking.

Red. \*

Red. \*

Red. \*

Red. \*

Red. \*

196

Third system of musical notation, measures 7-9. Treble and bass staves with chords and melodic lines. Includes 'f' and 'pp' markings.

Red. \*

Red. \*

Red. \*

Red. \*

Red. \*

Red. \*

Fourth system of musical notation, measures 10-12. Treble and bass staves with chords and melodic lines. Includes 'pp' and 'mf' markings.

Red. \*

Red. \*

Red. \*

Red. \*

Fifth system of musical notation, measures 13-15. Treble and bass staves with chords and melodic lines. Includes 'f il canto ben marcato' marking.

Red. \*

Red. \*

Red. \*

Red. \*

Sixth system of musical notation, measures 16-18. Treble and bass staves with chords and melodic lines.

Red. \*

Red. \*

Red. \*

Red. \*

Red. \*

Red. \*

Red. \*

Red. \* Red. \* Red. \* Red. \*

Red. \* Red. \* Red. \* Red. \*

Red. \* Red. \* Red. \* Red. \*

197 *cantabile*

*mf* *mf* *pp dolce*

Red. \*

*cresc.*

Red. \* Red. \* Red. \* Red. \*

*ff*

Red. Red. \* Red. Red. \*

First system of a piano score. 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 three flats (B-flat, E-flat, A-flat). The music features complex chordal textures and melodic lines. A *dim.* (diminuendo) marking is present in the upper staff. Below the bass staff, there are several *Red.* (ritardando) markings, some accompanied by an asterisk (\*).

Second system of the piano score. It begins with the tempo marking *poco ritard. a tempo*. The system number **198** is centered above the staff. The music includes dynamic markings *p* (piano), *pp cresc.* (pianissimo crescendo), *f* (forte), and *pp* (pianissimo). *Red.* markings are present below the bass staff.

Third system of the piano score. It features a key signature change to two sharps (F# and C#). The music includes dynamic markings *f* (forte) and *pp* (pianissimo). *Red.* markings are present below the bass staff.

Fourth system of the piano score. It continues in the two-sharp key signature. The music includes dynamic markings *f* (forte) and *p* (piano). *Red.* markings are present below the bass staff.

Fifth system of the piano score. It includes the dynamic marking *cresc. e string.* (crescendo and strings). *Red.* markings are present below the bass staff.

Sixth system of the piano score. It features a key signature change to one flat (B-flat). The music includes the dynamic marking *fff* (fortississimo). *Red.* markings are present below the bass staff.

First system of musical notation. Treble and bass staves. Includes dynamic markings *Ad.* and *Ad.* with asterisks. Features a triplet in the treble staff and a triplet in the bass staff.

Second system of musical notation. Treble and bass staves. Includes dynamic markings *Ad.*, *Ad.*, *dim.*, *p*, and *f*. Features triplets in the treble staff.

Third system of musical notation. Treble and bass staves. Includes the number 199 and dynamic marking *mp espress.*. Features a triplet in the treble staff.

Fourth system of musical notation. Treble and bass staves. Includes dynamic markings *Ad.*, *Ad.*, and *Ad.* with asterisks. Features triplets in the treble staff.

Fifth system of musical notation. Treble and bass staves. Includes dynamic markings *Ad.*, *rit. poco*, and *a tempo*. Features a triplet in the treble staff and the word *cantabile* in the bass staff.

Sixth system of musical notation. Treble and bass staves. Includes dynamic markings *Ad.*, *Ad.*, and *Ad.* with asterisks.

*poco rit.*

*a tempo*

Musical notation for the first system, including treble and bass staves. The left hand is marked "L.H.". The piece begins with a *poco rit.* marking and returns to *a tempo*. The first measure of the bass line includes a *Ped.* marking and an asterisk. The second measure of the bass line includes a *mf* marking. The system concludes with a *Ped.* marking and an asterisk.

200

Musical notation for the second system, including treble and bass staves. The system begins with a *ff* marking. The first measure of the bass line includes a *Ped.* marking and an asterisk. The system concludes with a *Ped.* marking and an asterisk.

Musical notation for the third system, including treble and bass staves. The system begins with a *Ped.* marking and an asterisk. The system concludes with a *Ped.* marking and an asterisk.

Musical notation for the fourth system, including treble and bass staves. The system begins with a *Ped.* marking and an asterisk. The system concludes with a *ff* marking and a *Ped.* marking.

Musical notation for the fifth system, including treble and bass staves. The system begins with a *Ped.* marking and an asterisk. The system concludes with a *Ped.* marking and an asterisk.

Musical notation for the sixth system, including treble and bass staves. The system begins with a *Ped.* marking and an asterisk. The system concludes with a *Ped.* marking and an asterisk. The piece ends with an *espress.* marking and a *mf* dynamic.

201

Red. \*

Red. \*

cresc. -

Red. \*

stringendo  
Red. \*

Red. \*

Red. \*

Red. \*

ff

Red. \*

Red. \*

Red. \*

Red. \*

poco a poco dim.

Red. \*

Red. \*

Red. \*

3

p poco rall. e dim.

Red. \*

Red. \*

Red. \*



202

a tempo

pp dolce mp

cresc.

ff

cresc.

fff f

Red. \*

Red. \*

Red. \*

Red. \*

Red. \*

Red. \*

Red. sempre \*

(Exeunt Moorish dancing-girls, burghers and maidens, while the lords and ladies retire and converse in groups among themselves.)

(Nach dem Ballet die Bürger, Frauen und Tänzerinnen treten ab. Die Edlen, Damen und Pagen ziehen sich zurück, in Gruppen mit einander plaudernd.)

(Enter Malek, disguised as a minstrel.)

(Malek, als fahrender Sänger verkleidet, tritt auf.)

203 Allegro agitato.

Malek (aside).  
(für sich).

A. las!— my quest is all in vain,  
Ver-ge-bens ist all mein Wan- dern,

my quest is all in vain. When shall I find a-gain The  
mein ste-tes Suchen hier, wann soll ich wie-der-sehn die

loved one I have lost? The ev-er ri-sing tide  
lung ver-lor-ne Zier? O Sturm der Lei-denschaft,

*cresc.*

M. *Of pas-sion long de-nied Is surg-ing in my breast. My*  
*der mir im Her-zen wütht—nur va-ger Hoffnung Kraft noch*

*ff* *p*

M. *soul is tem-pest tost. O God! there is no peace, no*  
*mei-ne Sehnsucht stillt. O Herr! Find' ich nicht Ruh' noch*

*Andante.*

M. *rest?*  
*Rast?*

204

*trem.*

*mf espressivo dim. p pp dim.*

(Enter Azara, disguised as a Spanish troubadour and carrying a lute. Malek observes her with a furtive, enquiring look. He starts back with surprise.)  
*(Azara tritt auf, verkleidet als spanischer Troubadour, eine Laute tragend. Malek beobachtet sie mit for-*  
*p espressivo e dolce*

*ppp* *L.H.* *3* *dim.*

*furtive, enquiring look. He starts back with surprise.)*  
*schenden Blicken. Er fährt erstaunt zurück.)*

*accel. molto*

*cresc.*

Malek. a tempo

Più mosso, animato.

M. *f*

A trou-ba-dour! that face I know.  
 Ein Trou-ba-dour! Gar jung und fein,

*ff* *a tempo* *mf* *pp cresc.*

M. *f* *pp.*

O joy! A - za - ra! it is  
 welch Glück! A - za - ra! kann es

*ff* *mf* *pp* *cresc.*

Vivace.

M. *f* *pp.*

thou! sein!

*p cresc.*

205

(He gazes at her with glowing looks.)  
(Er betrachtet sie mit glühenden Augen.)

(aside)  
(für sich)

a tempo

M. *mf* *3*

O wondrous bard! thy  
 Was führt dich her im

*Meno mosso.* *dim.* *f* *espressivo* *dim. e rall.* *p* *a tempo*

M. *pre - sence bright En - thralls my soul with rapt — delight.*  
*Sün - gerkleid, dein Anblick bringt Lind' - rung mei - - nem Leid.*

*And. \** *And. \** *cresc.*

M. *E'en as a mi - ser, my fond — eyes Gload o'er thy charms,*  
*So wie am Gol - de des Gei - zes Gier, soll sich mein Aug'*

*cresc.*

M. *Love's gol - den prize. Charms — so pre - - - cious in my*  
*wei - den an dir, an dei - - - nem Lieb - - reiz, so —*

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

M. *a tempo*  
*rav - ished sight!*  
*warm und hold!*  
*a tempo*

*pp* *mf* *cresc.*

206 *mf*

M. *mf*

O price - less jew - el of my heart! What happy stroke of art  
*Du rei - nes, fun - kelndes Ju - wel. Nur mir ge - hörst du an!*

*pp mp*

*And. \* 3 3*

M. *cresc.*

That in dark ma - gic lies, Can sub - tle craft de - vise To snatch thee from my  
*Der Lie - be Macht - be - fehl soll schmieden mei - nen Plan! Be - wahrt vor des Ri -*

*cresc.*

M. *ad lib.* *f* *dim.* *3* *3* *Meno mosso.* *p*

ri - val's hand And fly \_\_\_\_\_ to Moorish land?  
*va - len Hand sei mein \_\_\_\_\_ im Va - ter - land!*

*f mf*

207 *a tempo*

M. *a tempo*

— May Al - lah turn A - za - ra's face To  
 — Al - lah, er - hör' mein brün - stig Ge - bet, o

*p pp*

M. *ad lib.*

her a\_dor - er and — her race. My bur - ning heart canst  
 lenke A\_zä - ras Lie - be mir zu, dass sie mein hei - sses

M. *cresc.*

thou with - stand? Dar - ling, O yield! dar - ling, O yield  
 Wer - ben versteht. Wand - le ihr Herz! Wand - le ihr Herz!

*cresc.*

M. *ff* *poco meno mosso*  
*p espress.*

to love's control! — A - za - - ra come!  
 hör' mein Ge - bet! — Dass end - - lich sie

*mf* *f* *pp*

M. *rit.* *a tempo*

My longing arms — shall be thy goal.  
 in meinen treu - - en Ar - men ruh.

*pp* *p* *cresc.*

(Malek goes aside meditatively.)  
 (Malek zieht sich zögernd zurück.)

Moderato.  
 208 Azara (aside).  
 (für sich).

With mingled joy and fear, How shall I dare ap - pear be - fore the king and  
 Welch sü - sses Ban - gen macht in der Nä - he des Ge - lieb - ten mich be -

Andante.

Az. play my part, Now face to face and heart to heart?  
 fan - gen? In sei - nem Blick liegt mein Ge - schick!

Allegro agitato.

Az. I thrill with wild e - mo - tion!  
 Darf ich den Schritt wohl wa - gen?

Moderato.

Az. O fate - ful tri - al of de - vo - - tion! God strength - en me to  
 Es beb't mein Herz in Furcht und Za - - gen! Va - ter, o steh mir



Az. *ritard.* *a tempo*

prove The faith - full - ness of Love.  
 bei! Der Lie - be Schutz ver - leih!

*mp* *espress.*

(Azara turns and observes Malek looking at her; she shrinks from him.)  
 (Azara wendet sich und bemerkt, dass Malek sie beobachtet; sie weicht zurück.)

209 Allegro con fuoco.

Az. *f*

Who is yon strange trou - vère  
 Wer ist der Frem - de dort,

*f* *rit.*

Az. *fz*

Who eyes me with a rest - less air?  
 der mich mit Argwohn stau - net an?

*fz* *rit.*

Az. *ff* *mf*

Dark treach - e - ry I  
 Ein falsch Ge - sicht, das

Az. *trace up - on his cru - el face.*  
*sich ver - birgt an die - sem Ort!*

**Malek** (*aside, glancing at Gontran.*)  
(*für sich Gontran belauernd.*)

*My blade — is sharp with hate*      *For him — who rules my*  
*Der schar - fen Klin - ge Stahl*      *er - war - tet den Ri -*

M. *fate. 'T were bet - ter she should die*      *Than in his arms — to*  
*val. Als Braut wirst hal - ten sie*      *in dei - nen Ar - men*

**Azara.**  
*p cresc.*

*cresc.*

*Why does he turn a - side*      *And clutch the dag - ger at his*  
*Was hält er so versteckt?*      *Die Mör - der - hand den Dolch be -*

M. *lie. Be -*  
*nie! Ha,*

211

Az. *f*

side?  
deckt!

M. *f*

ware!  
ha!

My blade — is sharp with  
Der schar - fen Klin - ge

211

*f*

*Red.* \* *Red.* \* *f* *Red.* \* *Red.* \*

Az.

Why does he  
Auf Gon - tran

M.

hate, My blade — is sharp with hate — For him who  
Stahl soll tref - fen den Ri - val — Ha! mei - ne

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

Az. *cresc.*

glare u - pon the King  
jetzt sein Au - ge ruht,

M.

With ti - ge - rish eyes as if to  
dem Kö - nig gilt des Has - ses

rules my fate. De - tes - ted king! be -  
Ra - che droht dem Kö - nig Fluch und

*cresc.*

*ff* **212**

Az. *ff* spring? I tremble with a - larm,  
Wut! Von fei-ger Hand be - droht,

M. *ff* ware! 'T were bet-ter she should die  
Tod! Ha! mei-ne Ra-che droht!

*f cresc.* *ff* *sf* *p* *f* *p*

*Ad.* \* *Ad.* \* *Ad.* \*

Az. The Moor will do him harm.  
er-wartet ihn der Tod!

M. *cresc.*

Than in his arms to lie. De - tes - ted  
Dem Kö-nig Fluch und Tod. Dem Kö-nig

*sf* *p* *sf* *p poco a poco cresc.*

*Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \*

Az. **213**  
To save him I will die!  
O Him - mel, steh' mir bei!

M. *f*

king! be - ware! For by my faith, I  
Fluch und Tod! Von meines Hasses

*f marcato* **213**

*Ad.* \* *Ad.* \* *Ad.* \*

Az. *ff*  
 O ——— heaven, hear my  
 O ——— Himmel, steh mir

M. *ff*  
 swear ——— Re - venge!  
 Wut — ihn — nichts be - frei!

I swear re -  
 Mein Ra - - che -

Az.  
 cry!  
 bei,  
 To save him I will die!  
 dassich ihm Warnung sei!

M.  
 venge! Al - lah - il - la - Al -  
 schrei. Al - lah - il - la - Al - lah!  
 O O

Az. *ff*  
 heaven, hear my cry!  
 Himmel, hör' und steh  
 O hear!  
 mir bei!

M. *ff*  
 Al.lah, hear my cry!  
 Al.lah, hör' und steh  
 O hear!  
 mir bei!

*ff*

*Ed.* \* *Ed.* \*

(Azara turns toward the throng of Lords and Ladies, while Malek disappears in the crowd.)  
 (Azara eilt auf die Gruppen der Edlen und Damen zu. Malek verschwindet im Gedränge.)

Az.

M.

214 Allegretto animato.

Sopr. *mf*

Ladies, etc. Be - hold yon trou - ba - dour!

Alt. *Damen, u. s. w.* Seht doch den Trou - ba - dour,

(Noticing Azara.) *mf*

Ten. *Azara bemerkend.* Be - hold yon trou - ba - dour!

Seht doch den Trou - ba - dour,

Bass. *mf*

Lords, etc. Be - hold yon trou - ba - dour!

Edle, u. s. w. Seht doch den Trou - ba - dour,

Be - hold yon trou - ba - dour!

Seht doch den Trou - ba - dour,

Who is this Don?  
so jung und schön.

Who is this Don?  
so jung und schön.

Who is this Don?  
so jung und schön.

His garb is Spanish;  
Er kommt von Spa-nien,

Who is this Don?  
so jung und schön.

His garb is Spanish;  
Er kommt von Spa-nien,

*cresc.*

*f*

*Red.* \*

Aye, aye of Ar - a - gon.  
Von A - ra - go - - nien's Höhn!

Aye, aye of Ar - a - gon.  
Von A - ra - go - - nien's Höhn!

Aye, aye of Ar - a - gon.  
er kommt von Spa - nien's Höhn!

Aye, aye of Ar - a - gon.  
er kommt von Spa - nien's Höhn!

*mf cresc.*

*f*

Gontran (to Aymar). (zu Aymar). 215 Moderato.

How come-ly is this bard. Bid him to  
Recht ar - tig scheint der Knab! Bitt' ihn zu

*dim.* *pp*

Go. **Andante.** (Aymar approaches Azara.) (Aymar nähert sich Azara.)

sing.  
sin - gen.  
espress.

*p* *p dolce* *pp*

C.O. \*

Aymar. *espress.*

Be wel - come to our cour this fes - tal day, Thy hom - age be -  
Ge - grüsst sei uns an die - sem fro - hen Tag, dass dein Ge - sang -

*p dolce* R. H.

Ay.

- the po - et's ar - dent lay, O noble mas - ter of the gai sa -  
- die Lust er - hö - hen mag. Bist du ein Mei - ster in der heitren

R. H.



Ay. *ber! Kunst? With me - lo - dy Ein Mei - ster,*

Ay. *en - chant the list' - ning air, And win the lau - rel from these so ernte dir mit dei - nem Lied des Vol - kes Bei - fall und des*

Ay. *la - dies fair! Kö - nigs Gunst! p dolce dim.*

**216 Vivace.** *p cresc. f dim.*

(Azara approaches Gontran with obeisance. The courtiers group themselves around her at a distance.)  
 (Azara nähert sich Gontran, sich verbeugend. Die Ritter, Edlen, Damen und Pagen gruppieren sich in einiger Entfernung um sie.)

**Andante moderato.**

*p dim.*

(Azara preludes on her lute.)  
(Azara praeludirt auf der Laute.)

mf *dim. p* *espress.*

5 8

Red. \*

mf *dim.* *pp*

Red. \*

217 *Andante con moto.*  
Azara.

Ex - al - ted by thy pre - sence, sire! And charmed by beauty's  
Be - gei - stert durch die ho - he Ehr' und Frau - en - schö - ne

Az. ma - - gic spell, What soulful bard would not as - pire His true romance of  
an - - mums - voll, von ei - ner wah - ren Lie - bes - mär der Sän - ger euch er -

Az. love to tell?  
zäh - - len soll.

mf *espress.*

Red. \*

5  
pp

Az. *Red.* \*  
 There lived in Gaul a mighty lord, Who false and  
*Einst lebt ein Fürst im Gal-lie-land, als hart und*

*pp*

Az. re-creant proved; for toward his son's betrothed his burning heart was drawn by  
*grau-sam be-kannt; mit al-len Ränken bö-ser Lust vertraut, be-gehr-te*

*Red.* \* *Red.* \* *Red.* \*

Az. *f* **218 Più mosso.** *mf*  
 pas-sion's wil-y art! To shun the jea-lous fa-ther's  
*er-des Soh-nes Braut! Vor sei-ner ei-fer-sücht'gen*

*f* *mf*

Az. hand, The lov-ers sought to flee the land. At morn be-side the  
*Macht das Lie-bes-paar floh in der Nacht; doch als am Mee-res-*

*Red.* \* *Red.* \*

Az. sea they met, But by the Pay-nim were be-set, And while her  
strand sie ruht, be-droht die Maid der Mos-lem Wut. Vor des Ge-

*ff*  
*agitato*

Az. lov-er stood at bay, They stole the fain-ting girl a-  
lieb-ten Blick ent-führt, der noch vom Feind be-dränget

*ff*  
*agitato*

Az. way. Quick-ly the bark was rowed from shore; A-  
wird, trägt sie des Moh-ren Schiff auf's Meer sein

*ff*  
*agitato*

Az. las! a-las! she saw his face no  
teu-res Ant-litz sah sie nie-mals

*ff*  
*pp*

**Malek** (aside, with agitation).  
(aufgeregt, für sich). *cresc.*

Az. *more. mehr.* *Più mosso agitato.*

The fa-tal truth my ri-val soon will know!  
Den gan-zen Her-gang legt sie ihm noch bar!

M. *ff*

Ill-starred one!  
Un-sel'-ge!

trembling on the brink of  
Be-best du nicht vor Ge-

M. *woe! fahr?*

*f mf espress.* *ff dim. rall. molto sf p*

**219** *Tempo I.* **Azara.**

As on to Spain the Gal-ley sped, The  
Als nun das Schiff nach Spa-nien flieht, er-

*pp*

Meno mosso.

Az. *3*  
 am - o - rous chief his cap - tive sought. „I am thy lov - ing  
 scheint der Mohr vor ihr und spricht: „Mein Herz in Lieb' zu

*espress.*  
 Ad. \*

Più mosso, con fuoco.

Az.  
 slave", he said. "To spurn thy love, false  
 dir er - glüht!" „E - len - der Sel - - - ve,

*sfp sfp sfp sfp*

Az.  
 heart - - ed Moor! E'en bit - - ter death will I en -  
 wag' es nicht! Weit e - - her sei das Meer - mein

*sfp sfp sfp sfp sfp sfp*

Az.  
 dure!" Then he dis - sem - bled till he brought Her to the king, her sire, and  
 Grab!" Da lässt der Heuch - ler von ihr ab, bis er sie vor den Für - sten,


*mf*

Az. 

thought To gain her hand as his re - ward, Who served the Ca - liph  
ih - ren Va - ter bringt, und ih - re Hand als Lohn für sei - ne

Az. 

with his word. „Be - tray - er! dare not vi - o - late My pligh - ted troth,”  
That be - dingt. „Ver - rä - - ter! der der Lie - be Schwur ver - höh - nen mag,”

Az. 

she cried, „lest hate And loathing curse thy nup - tial  
rief sie, „auf e - wig sei ver - flucht dein Hochzeits -

(She pauses, overcome  
with emotion.)  
(Sie hält ein, von Erre -  
gung übermannt.)

220 

day.”  
tag.”

False bard, be - ware! these words shall be thy  
Ha! falscher Bar - - de! Noch bist du nicht am

Malek (aside).  
(für sich).

M. 

last! Des - pair — has steeled my heart; the die — is  
 Ziel! Ver - zweif - lung treibt mich an. Der Wür - fel

*sf* *p* *sf* *p* *sf* *p* *sf* *p*

*Ad.* \* *Ad.* \*

**Vivace.**

M. 

cast. fiel!

*f* *espress.* *dim.* *ritard.* *p*

*Ad.* \* *Ad.* \*

**Tempo I. Azara. sostenuto**



God's light up - on her path - way shone, When she — es - caped to  
 Gott gab ihr Mut und Kraft auf ih - rer Flucht - nach A - ra.

*mf*

*Ad.* \* *Ad.* \*

Az. 

A - ra - gon. Dis - guised in garb of trou - ba - dour, The out - cast shunned the  
 go - nien's Höhn; Des Moh - ren bö - ser Leiden - schaft, im Kleid des Sün - gers,

*Ad.* \* *Ad.* \*



221

Poco più mosso agitato.

Az. *f*

des - perate Moor. Yet though he dogged her footsteps still, Thro' ev - ery  
 woll - te sie ent - geh'n. Zwar folgt er lau - ernd ih - rer Spur, durch Berg und

*mf* *mf trem.*

Red. \*

Tempo I.

Az.

dan - ger ev - ery ill, Un - dy - - ing hope sus - tained her soul, That  
 Thal, dem Wol - fe gleich; die ei - - ne Hoffnung blieb ihr nur, dass

*espress.* *p*

Red. \*

Az.

she would reach her sa - cred goal, And rest in lov - ing arms — at  
 sie das lang er - sehnte Ziel erreich' und Ru - he fünd'in sel' - - ger

Az.

last, — No more to weep in bit - ter dole. O Gon - tran!  
 Lust — an des Ge - lieb - ten treu - er Brust! O Gon - tran!

*f*

Più mosso. (She throws off her mantle and disguise.)  
(Sie wirft Mantel und Verkleidung ab.)

*cresc.* *ff*

Az. the a - go - ny is past!  
Ver - ges - sen ist die Pein!

*cresc.* *mf cresc.* *f* *ff*

♩. ♩.

222 Allegro con fuoco.

Malek. *f*

Be - trayed by thee then  
Ver - rü - te - rin! So

*f* *trem.*

♩. ♩.

(He darts forward, and tries to stab her, but Gontran seizes him by the arm; they straggle desperately.)  
(Er springt vor, und will Azara erstechen, doch Gontran fängt seinen Arm auf; sie ringen verzweifelt.)

M. die!  
stirb!

Gontran. *ff*

Hold, wretch!  
Weh, dir,

*cresc.* *ff* *f*

♩. ♩.

Go. hell - hound!  
Mör - der.

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

♩. ♩.

*mf*

M. *O cru-el des - - ti - ny!*  
*Un-sel-ger Au - - gen - blick!*

*p* *agitato accel.*

M. *What have I done? How could I strike at thee, Mine*  
*Was focht mich an? Sie zu be-droh'n in wil-dem*

R. H.

*f* (He turns with deep sorrow towards Azara and falls at her feet.)  
(Er wendet sich zerknirscht und bereuend zu Azara und fällt ihr zu Füßen.)

M. *i - dol?*  
*Wahn!*

*a tempo* *f* *mf* *dim. p* *ritard. dim.*

*224 a tempo*

M. *Though ab-*  
*Ver-*

*pp* *f* *trem. s* *f* *dim.*

(Gontran wrenches his arm so that the dagger falls to the ground, and hurls him backwards.)

(Gontran zwingt Malek den Dolch fallen zu lassen — und schleudert ihn zurück.)

Azara.

Mer-ci-ful God the Moor!  
Barmherziger Gott! Der Mohr!

(Guards advance to seize Malek.)  
(Wachen wollen Malek ergreifen.)

Gontran.

Leave him unbound!  
Lasst ihn noch frei!

(Malek with gestures of despair and agony, staggers forward.)  
(Malek wankt mit verzweifelnden Gebärden vorwärts.)

223

Malek.

Death!  
Andante maestoso. Fluch

I am lost!  
dem Ge - schick!

horred, accurst am I, Thy slave\_ the love - crazed Moor\_ the  
 ab - scheut und gehasst\_ ein lie - bes - kran - ker Thor! zu

*p dim. pp f sf p*

love - - - - - crazed Moor - knows how to die!  
 ster - - - - - ben weiss Ma - lek, der Mohr!

*p pp pp*

(He rises and draws a concealed dagger and stabs himself.)  
 (Er springt auf, nimmt einen verborgenen Dolch aus seinem Kleide und stösst ihn sich ins Herz.)

*accel. e cresc. f*

(He falls heavily to the ground and dies.)  
 (Er fällt zur Erde - und stirbt.)

*fff a tempo dim. p pp*

*Red. \**

(Guards bear the body from sight.)  
 (Wachen tragen den Körper fort.)

*dim. ppp*

225 Allegro gioioso.

Azara.

*ff*



Musical staff with treble clef, 4/4 time signature, and a whole note with a fermata.

Gontran (drawing Azara to his arms).  
(Azara in die Arme schliessend).

*ff*



Musical staff with treble clef, 4/4 time signature, and a whole note with a fermata.

O Gon - - -

O Gon - - -

A - za - - -

A - za - - -

225 Allegro gioioso.

8.....

*pp cresc.*

*ff*

Piano accompaniment for the first system, featuring a treble and bass staff with various rhythmic patterns and dynamics.

*Ad.*

*Ad.*

\*

Vocal line for Azara (Az), starting with a whole note and a fermata.

tran! For ev - - er thine! for  
tran! Auf e - - wig dein! Auf

Vocal line for Gontran (Go), starting with a whole note and a fermata.

ra! For ev - - er mine!  
ra! Auf e - - wig mein!

Piano accompaniment for the second system, featuring a treble and bass staff with various rhythmic patterns and dynamics.

*Ad.*

\*

*Ad.*

\*

Vocal line for Azara (Az), starting with a whole note and a fermata.

ev - - er thine! O  
e - - wig dein! Welch

Vocal line for Gontran (Go), starting with a whole note and a fermata.

For ev - - er mine! O  
Auf e - - wig mein! Welch

Piano accompaniment for the third system, featuring a treble and bass staff with various rhythmic patterns and dynamics.

*cresc.*

*Ad.*

\*

*Ad.*

\*

*Ad.*

\*

Azara.

joy in ef - fa - ble, di.  
Glück! so un - aus - sprech - lich

Odo.

*ff*

All hail, re -  
Heil euch! Welch

Gontran.

*ff*

*ff*

joy in ef - fa - ble di.  
Glück so un - aus - sprech - lich

Aymar.

*ff*

All hail! re -  
Heil euch! Welch

Sopr.

*ff*

Ladies, etc.

All hail!

Damen, u. s. w.

Heil euch!

Alt.

*ff*

All hail!

Heil euch!

Ten.

*ff*

Lords, etc.

All hail!

Edle, u. s. w.

Heil euch!

Bass.

*ff*

All hail!

Heil euch!

*ff*

Ed.

\*

Ed.

\*

226

Az. vine! O joy in ef fa -  
 rein! So un - - - - - aus - sprech - lich

O. joice! O joy in ef fa -  
 Glück! So un - - - - - aus - sprech - lich

Go. vine! O joy in ef fa -  
 rein! So un - - - - - aus - sprech - lich

Ay. joice! O joy in ef fa -  
 Glück! So un - - - - - aus - sprech - lich

re - joice!  
 Welch Glück!

re - joice!  
 Welch Glück!

re - joice!  
 Welch Glück!

re - joice!  
 Welch Glück!

226

Red. \* Red. \*



Az. ble di - vine! For ev - er  
gött - lich rein! Auf e - wig

O. ble di - vine! O joy di - vine!  
gött - lich rein! Froh - lo - cket laut!

Go. ble di - vine! For ev - er  
gött - lich rein! Auf e - wig

Ay. ble di - vine! O joy di - vine!  
gött - lich rein! Froh - lo - cket laut!

All hail! re - joice!  
Heil euch! Heil euch!

All hail! re - joice!  
Heil euch! Heil euch!


All hail! re - joice!  
Heil euch! Heil euch!

All hail! re - joice!  
Heil euch! Heil euch!

Az.    
 thine! My life, my des - ti - ny thou art; O  
 dein! Dem Him - mel Dank, dass ich dich fand, mein


O.    
 All hail! O love - crowned king!  
 Heil euch! Heil Kö - nig dir!

Go.    
 mine! My life, my des - ti - ny thou art; O  
 mein! Du bist vom Him - mel mir ge - sandt! Dir

Ay.    
 All hail! O love - crowned king!  
 Heil euch! Heil Kö - nig dir.

   
 All hail! O love - crowned king! O ra - diant  
 Heil euch! Heil Kö - nig dir. Heil sei - ner

   
 All hail! O love - crowned king! O ra - diant  
 Heil euch! Heil Kö - nig dir. Heil sei - ner

   
 All hail! O love - crowned king! O ra - diant  
 Heil euch! Heil Kö - nig dir. Heil sei - ner

   
 All hail! O love - crowned king! O ra - diant  
 Heil euch! Heil Kö - nig dir. Heil sei - ner




Ad. \*

Az. 

ho - - - ly u - - - nion - heart to  
 Da - - - sein liegt in dei - - - ner

O. 


Loud prai - - - ses sing  
 Heil dei - - - ner Braut!

Go. 

ho - - - ly u - - - nion - heart to  
 weih' ich e - - - wig Herz und

Ay. 

Loud prai - - - ses sing!  
 Heil dei - - - ner Braut!



bride! Loud - - - prai - - - ses sing!  
 Braut! Froh - - - lo - - - cket laut!



bride! Loud prai - - - ses sing!  
 Braut! Froh - - - lo - - - cket laut!



bride! Loud prai - - - ses sing!  
 Braut! Froh - - - lo - - - cket laut!



bride! Loud prai - - - ses sing!  
 Braut! Froh - - - lo - - - cket laut!





*ff* 

Az. *ff* 227

heart! O joy di-vine O  
 Hand! O Freu - - - de! O

O.

Go. *ff* 227

heart! O joy di-vine!  
 Hand! O Freu - - - de! O

Ay.

227

Red. Red. \*

*ff*  $\Omega$

Az. joy di - vine for - ev - -  
Freu - - - - - de, nie ge - ahn - tes

O. *ff*

joy di - vine for - ev - -  
Freu - - - - - de, nie ge - ahn - tes

Go. *ff*

joy di - vine for - ev - -  
Freu - - - - - de, nie ge - ahn - tes

Ay. *ff*  $\Omega$

joy di - vine for - ev - -  
Freu - - - - - de, nie ge - ahn - tes

*ff*  $\Omega$

God save our roy - al pair! Long may ye reign o'er  
Gott schütz'euch neu ver - eint! Lang herr - sche Kö - nig

*ff*

God save our roy - al pair! Long may ye reign o'er  
Gott schütz'euch neu ver - eint! Lang herr - sche Kö - nig

*ff*  $\Omega$

God save our roy - al pair! Long may ye reign o'er  
Gott schütz'euch neu ver - eint! Lang herr - sche Kö - nig

*ff*  $\Omega$

God save our roy - al pair! Long may ye reign o'er  
Gott schütz'euch neu ver - eint! Lang herr - sche Kö - nig

*ff*

Az. *- er thine! heart to*  
*sü - sses Glück! Herz an*

O. *- er thine! heart to*  
*ho - hes Glück! Herz an*

Go. *- er mine! heart to*  
*sü - sses Glück! Herz an*

Ay. *- er thine! heart to*  
*ho - hes Glück! Herz an*

*Pro - vence fair, Blest land of love and*  
*Gon - trans Hand in Galliens schö - - - - - nem*

*Pro - vence fair, land of love and*  
*Gon - trans Hand in Gal - - - liens schö - nem*

*Pro - vence fair, Blest land of love and*  
*Gon - trans Hand in Galliens schö - - - - - nem*

*Pro - vence fair, Blest land of love and*  
*Gon - trans Hand in Galliens schö - - - - - nem*

*3 3 6 6*

ℳ. \* ℳ. \* ℳ. \* ℳ. \*

Az. 

heart! \_\_\_\_\_  
Herz! \_\_\_\_\_

O. 

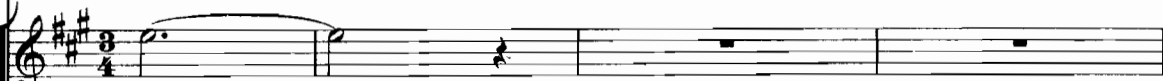
heart! \_\_\_\_\_  
Herz! \_\_\_\_\_

Go. 

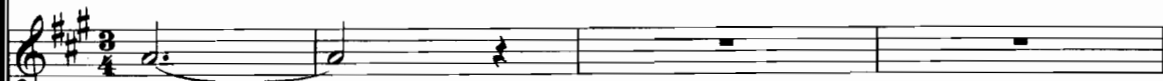
heart! \_\_\_\_\_  
Herz! \_\_\_\_\_

Ay. 

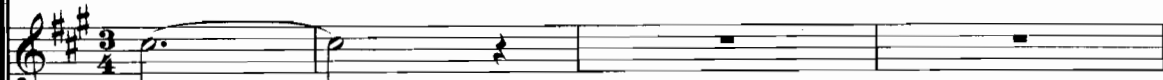
heart! \_\_\_\_\_  
Herz! \_\_\_\_\_



song! \_\_\_\_\_  
Land! \_\_\_\_\_



song! \_\_\_\_\_  
Land! \_\_\_\_\_



song! \_\_\_\_\_  
Land! \_\_\_\_\_



song! \_\_\_\_\_  
Land! \_\_\_\_\_



ℳ.      \* ℳ.      \* ℳ.      \* ℳ.      \*

Az.

O.

Go.

Ay.

Loud prai - ses  
Froh - lo - cket

Loud prai - ses  
Froh - lo - cket

Loud prai - ses  
Froh - lo - cket

Loud prai - ses  
Froh - lo - cket

*p cresc. sempre*

*p cresc. sempre*

*Ad. Ad. \* Ad. Ad. \**



Az. *ff* For - ev - er thine! —  
Auf e - wig dein! —

O. *ff* For - ev - er thine! —  
E - wig ver - eint! —

Go. *ff* For - ev - er mine! —  
Auf e - wig mein! —

Ay. *ff* For - ev - er thine! —  
E - wig ver - eint! —

*ff* sing! All  
laut! Heil

*ff* sing! All  
laut! Heil

*ff* sing! All  
laut! Heil

*ff* sing! All  
laut! Heil

Ed. \*

Poco slargando.

a tempo

Az. *O joy di vine!*  
*Auf e wig dein!*

O. *O joy di vine!*  
*Heil Kö nig dir!*

Go. *O joy di vine!*  
*Auf e wig dein!*

Ay. *O joy di vine!*  
*Heil Kö nig dir!*

hail! O love - crowned king!  
*euch! Heil Kö nig dir!*

hail! O love - crowned king!  
*euch! Heil Kö nig dir!*

hail! O love - crowned king!  
*euch! Heil Kö nig dir!*

hail! O love - crowned king!  
*euch! Heil Kö nig dir!*

Poco slargando.

a tempo

*fff*

*Ad. \** *Ad.* *Ad.* *\* Ad.* *\**

Curtain falls.

Der Vorhang fällt.

*fff* *trem.*

*Ad.* *\** *Ad.* *\* Ad.* *Ad.* *Ad.* *Ad.* *Ad.*