

# 2. Act.

Adagio molto tranquillo.

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#) and a common time signature (C). The music is marked with a piano (*p*) dynamic. The melody in the treble clef is characterized by long, sweeping lines and a series of chords, while the bass clef provides a steady accompaniment of chords and moving lines.

Second system of musical notation, continuing the piece. It includes the instruction *il canto un poco marc.* above the treble staff. The piano (*p*) dynamic is maintained. The musical texture remains consistent with the first system, showing a delicate interplay between the two staves.

Third system of musical notation, showing further development of the musical themes. The piano (*p*) dynamic is still present. The melodic lines continue to be expansive and expressive, with the accompaniment providing a rich harmonic support.

Fourth system of musical notation, marked with a crescendo (*cresc.*) above the treble staff. The piano (*p*) dynamic is noted. This system shows a gradual increase in the intensity of the music, with more complex chordal structures and active melodic lines.

Fifth system of musical notation, featuring dynamic markings of *pp* (pianissimo) and *mf* (mezzo-forte). The piano (*p*) dynamic is also indicated. The music reaches a point of contrast, with the *mf* section providing a moment of greater energy before returning to a softer dynamic.

Sixth system of musical notation, the final system on the page. It includes dynamic markings of *f* (forte), *p* (piano), and *pp* (pianissimo). The piece concludes with a final, soft chord in the piano (*pp*) dynamic, leaving a sense of quietude.

Più mosso.

The musical score consists of six systems of staves. The first system begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *p*. The second system continues with similar notation, including a *p* dynamic. The third system features a *p* dynamic in the treble and a *cresc.* marking. The fourth system starts with a *mf* dynamic and includes a *cresc.* marking. The fifth system begins with a *f* dynamic and includes a *dim.* marking. The sixth system concludes with a *pp* dynamic and a *rall.* instruction. The notation includes various note values, rests, and articulation marks.

The scene represents the interior of the Monastery of San Marco. An angle of the cloisters. To the left approached by a few steps is the chapel. To the right a large iron-bound double door (practicable), leading to another part of the building and communicating with the outer world, stands open. Fra Filippo and his brother monks are discovered in groups, looking towards this further court, and listening to the sounds of distant commotion without.

*Das Innere des Klosters San Marco. Die Scene stellt die Ecke eines Kreuzganges dar. Zur Linken über einige Stufen hinauf der Eingang zur Kapelle der Brüderschaft. Zur Rechten eine of-fenstehende eisenbeschlagene Doppelthüre (practicabel) die in einen andern Theil des Gebäudes führt, und die Verbindung mit der Aussenwelt herstellt. Fra Filippo und andere Mönche stehen in Gruppen nach dem äussern Hof sehend und auf das von aussen hereindringende Ge-räusch horchend.*

### 1. Scene.

Curtain rises slowly.

*Der Vorhang geht langsam auf.*

Tempo I. (Adagio.)

*Piu mosso.* Fra Filippo.

Hear ye! a - gain! the note of  
*Hört ihrs? Schon wieder! die Zei-chen*

coming storm grows full and loud;  
*mehren sich, es nuht der Sturm.*

'tis well these ho-ly walls are stout and strong!  
*Gott-lob, die Mauern hal - ten noch was aus!*

*mp* *p* *cresc.* *f*

(He looks towards the chapel.)  
(Nach der Kapelle blickend.)

(He listens)  
(Er lauscht.)

That he is safe.  
Er ist be-schützt!

a-gain!  
Hört nur!

*cresc.* *f*

There's trea-son loose and the poor shif-ting mob  
Es siegt der Ver-rath, denn das leicht-be-thör-te Volk,

that shouts to day "Ho-san-nah," and the next cries "Death to him"  
das ei-nen Tag: Ho-san-nā ruft, und den an-dern: Stei-nigt ihn,

*mf* *f*

hath to the Me-di-ci lent too wil-ling ear. My bro-thers,  
hat nun den Me-di-ci ganz sich zu-ge-wandt. Ihr Brü-der,

ask your sain-ted foun-der's aid. His name in - voked  
 bit - ten wir un-sern Schutz-pa - tron, dass sei-ner Söh -

*p* *sf* *f* *p*

— shall keep his sons — in peace, turn — ye to  
 ne Schaar er treu — be - wahr' flehn — wir zu

*dim.* *pp* *allegro*

him.  
 ihm!

*rall.*

**Chorus.**

*mf*

Ten. II.  
 Thou, who stand - est near the throne, stretch thine arm — to

*mf*  
 Bass I. II.

Schau her - ab — aus Him - mels - höhn, lass in dei - nem

*p*

shield thine own Guard the seed which thou hast sown Ho-ly  
 Schutz uns stehn, lass dein Werk nicht un-ter-gehn, heil-ger

The first system of the musical score features a vocal line with lyrics in English and German. The English lyrics are "shield thine own Guard the seed which thou hast sown Ho-ly" and the German lyrics are "Schutz uns stehn, lass dein Werk nicht un-ter-gehn, heil-ger". The piano accompaniment includes dynamic markings such as *f* and *f d.* and a time signature of 3/8.

fa-ther Do-mi-nic, Ho-ly fa-ther Do-mi-nic.  
 Va-ter Do-mi-nic, heil-ger Va-ter Do-mi-nic.

Poco più mosso.

The second system continues the vocal line with lyrics "fa-ther Do-mi-nic, Ho-ly fa-ther Do-mi-nic." and "Va-ter Do-mi-nic, heil-ger Va-ter Do-mi-nic.". The tempo marking "Poco più mosso." is placed above the piano part. The piano accompaniment includes dynamic markings like *pp* and *p*.

Save thy sons — who love thee well  
 Hö - re dei - ner Söh - ne Flehn,

The third system features the vocal line with lyrics "Save thy sons — who love thee well" and "Hö - re dei - ner Söh - ne Flehn,". The piano accompaniment includes dynamic markings such as *mf* and *mf d.*.

Let thy pray-er the tem - pest quell,  
 steh uns bei in Stur - mes - weh'n;

The fourth system continues the vocal line with lyrics "Let thy pray-er the tem - pest quell," and "steh uns bei in Stur - mes - weh'n;". The piano accompaniment includes dynamic markings like *f*, *cresc.*, and *dim.*.

*mf* Tri - umph o'er the powers of Hell, *f*  
*mf* lass der Höll' uns wie - der - - - stehn,

*cresc.* *f* *dim.*

*f* Ho - ly fath - er Do - mi - nic.  
*f* Heil - ger Va - ter Do - - - mi - nic,

(As they finish their prayer, Savonarola enters from the  
 (Gegen das Ende des Gebets tritt Savonarola aus der

*sf* *p* *pp*

Adagio. (♩ quasi = ♩)

*p* Ho - ly fath - er Do - mi - nic.  
*p* Heil - ger Va - - - ter Do - - - mi - nic.

chapel.)  
 Kapelle.)

*p*

Savonarola.

*p* 'tis well ye pray! at length the hour has come, the fa - tal  
 Ja, fleht zu ihm! denn da ist nun die Zeit. Die Stun - de

*pp*

hour predesti - ned of all time when re - bel to her God, — this im - pious  
 schlägt, die längst vor-her be - stimmt, da auf - steht ge - gen Gott — die sünd - ge

*ed acceler.*  
 ci - ty, sin - - steeped, throws off her mask of prayer, and  
 Menschheit, ja — sie wirft die fromme Mas - ke ab, und

*acceler.*

*cresc.* *f più mosso*  
 dares the migh - ty hand that o'er her wan - ton head holds  
 tro - tzet kühn der Macht, — die aus Er - bar - men noch des

*f* *p*

back in love — the gath'ring thun - ders.  
 Her - ren Straf - ge - richt bis - her be - schwor!

*mf* *cresc.*

Ay, though the e - leventh hour be gone!  
 Ob auch ih-rer Sünden Maass längst voll!

*sf colla voce* *sf* *sf* *pp*



*p* Too late! she hears me not. *rall.* She heeds my voice no  
*Zu spät! Mein Wort ver-hallt! Flo-renz hört mich nicht*

*pp* *colla voce*

**Allegro. 2. Scene.**

*more. mehr.* (Enter Sebastiano followed by the chiefs of the Piagnoni. They have their swords drawn, and  
 (Sebastiano tritt ein, gefolgt von den Häuptern der Piagnoni, die blossen Schwer-  
 ter in der Hand. Fra Filippo schliesst das Thor hinter ihnen.)

*f* *cresc.*

as they enter, Fra Filippo closes the outer gate behind them.)  
 ter in der Hand. Fra Filippo schliesst das Thor hinter ihnen.)

*dim.*

**Sebastiano.** *mf*

We come, o ho-ly father, to thy  
*Zu dei - nem Schutz, mein Vä-ter, kommen*

*p*

fold to stem her wrath. *cresc.* E'en now as one possessed, she  
*al - le wir hie - - her In die - sem Au - gen - blick durch -*

*f* raves a-down her thou-sand streets and cries for blood. *cresc.* ay cries for  
 ra - set tol - le Wuth die Stadt, man schreit nach Blut, nach dei - nem

thine! and thou for her hast spent thy life, hast loved her  
 Blut! Dein Le - ben weih-test ih - nen Du, aus Lie - be

*mf* wondrous well. Yea! *cresc.* yea!  
 und Er - bar - men! Ja; ja,

*♩. = ♩.* Savonarola.

*f* yea, I loved her well! *appassionato* Oh Flo - rence, oh  
 ja, wohl liebt' ich sie! O Flo - renz, mein

mine, thy name was a spell with a sound di - vine,  
 Hort, dein Na - me er - klang mir als Zau - ber - wort,

and I turned to hea-ven hum- bled and low-ly, for thee my  
 nur für dich hab'ich zum Him - mel in In-brunst Ge - be - te ge -

dim. p

prayer, sandt, For thee for - gi - ven, chastened and  
 Um Gna - de bat ich, dass kei - ne

cresc.

ho - ly, with strength to endure, un - spot - ted and  
 Sün - de be - fle - cken je sollt' dein hei li - ges Ge -

cresc.

pure wand! Dein in thy robe  
 wei - sses Kleid

p cresc.

of white - ness As of  
 der Un - schuld, fle - cken -

p

snow new dri - ven, the beau - ty and bright -  
 los und rein, wie neu - ge - fall - ner Schnee soll es pran -

ness, The splen -  
 gen, des Him -

*p* *cresc.*

mels dour of Heav'n a - round and a - bout  
 Glanz, er soll - te hell dich um - strah -

*mf*

thee! Oh Flo - rence! False - heart-ed!  
 len! O Flo - renz! Wan - kelmützig!

*sf* *sf*

that thy pledge should be bro - ken, that I  
 Wa - rum brachst du dei - ne Ei - de? Soll an dir

*p* *cresc.* *sf*

*dim.*

I should doubt thee! that with head bowed in  
 mein Glau - be wan - ken? Soll vor Scham ich er -

shame rö - then, I should hear thy sweet name  
 wenn ich dei - nen Na - men hö - re

*dim.*

by the vile the vile, vile - ly spo - ken! Yet  
 aus dem Mun - de, aus dem Mun - de der Gott - lo - sen! Doch dein

*cresc.*

*p* *sf* *pp*

thus ends thy sto - ry, it is o -  
 Tag ist ver - gan - gen, und vor - bei

*sf* *col. Red.* *dim.*

ver thy glo - ry, like a vi - sion  
 ist dein Pran - gen, gleich dem Ne - bel

*p*

de - part - ed!  
 rer - we - het!

Nay, Auf, Nay auf, wake, er - wach, nay er -

cre scen do

wake, end thy sleep - ing. The gloom -  
 wach aus dem Schlum - mer! In Nacht wirst

grows and dar - kens, and the world halts and  
 du ver - schwin - den, nim - mer wird die Welt dich

hear - kens, she will cry thy fair name on the  
 fin - den, und sie ruft seh - nend dei - nes Na - mens

cresc.

night  
Klang.

wake!  
Auf,

wake — let her not pass  
auf, — lass sie nicht trauern.

*f* *cresc.* *sf* *mf* *p* *dim.*

— from sight  
um dich,

on her wea-ry way,  
wenn sie dich vermisst,

wee - ping,  
wei - nen

*p* *pp*

for e - - ver and e - - ver with - out  
um dei - - nen Fall, dei - nen Un - ter -

thee.  
gang Sebastiano.

O ho - ly fa - ther she shall hear thy cry, a - round  
Ja hö - ren soll Florenz, was dein Mund spricht, wir al -

*mf*

— thee see thy sons who know not dread,  
- le fol - gen dei-nem Auf - ge - bot,

who ask for thy great cause, for  
für dich zu ster-ben - ist uns

thee to die, sü - sse Pflicht, for für Flo - rence thy be - loved their blood to Flo - renz gehn wir freu - dig in den

*p* *cresc.*

shed! Tod. Ten. Chor. Bass. To fol - low thee our hearts' de - sire; thy Wir fol - gen dir von Muth ent - flammt, aus

*f* *mf*

soul our souls shall feed and fire, thy voice our cla - dei - - ner Kraft die uns - re stammt, es leit uns dei -

*tr*

- - rion trum - pet call, with thee we stand, with thee we - - ner Stim - me Klang zum Sie - ge o - der Un - ter -

*f* *tr*



Più Allegro ma tranquillo in tempo quasi alla breve.

**Savonarola.**  
 More strong more true than war - rior's steel should  
 Zer - brech - lich ist des Krie - gers Schwert, nun  
 fall.

*gang!*  
*p*

prove God's weapon wrought of zeal. Yet am I  
 Gott ul - tein sich stark be - wührt! Doch mei - ne  
*p*

spent, and stri - cken, reel, no vic - to - ry is  
 Kraft sie ist ver - zehrt, ich sie - ge nim - mer -

**Savonarola.**  
 mine.  
 mehr! **Sebastiano.**

Vic - - tor thou  
 Dein ist der  
*f* Vic - - tor thou art! when lag - gards we saw Flo - rence  
*fz* Dein ist der Sieg! Du hast ge - wacht, als auf Flo -

*cresc. poco a poco*

art! when mid wild din, she drained the cup with Sa - tan's  
*Sieg; wann wil - der Sang in fren - ler Sün - den - lust er -*  
lose her li - - ber - ty,  
*renz sank Sün - den - nucht.*

kin, *klung,* 'Twas prayer that saved her  
*Dein Be - ten ret - tend*  
a voice from heav'n cried "set her free" That cla-ri-  
*Da rief's vom Him - mel: auf, er - wacht, aus dir sprach Gott*  
*p f p*

*rall. - - - - al - - - - Tempo.*  
in her sin, that saving prayer was thine,  
*auf - wärts drang, dich hör - te Gott der Herr!*  
was thine *rall.* To follow thee our hearts  
*der Herr! Wir fol - gen dir von Muth*  
*f pp rall. e cresc. 3*

— was thine!  
der Herr!

de-sire, thy soul our souls shall feed and fire, thy voice our cla-  
es leit' uns dei-

ent - flammt, aus dei - ner Kraft die un - sre stammt, thy voice our  
es leit' uns

*crusc.*

*ff*

With thee we stand with  
es sei zum Sieg, zum

- rion, Trum - pet call with thee we stand, with  
ner

cla- rion, Stim - me Klang, es sei zum Sieg, zum  
dei - ner

(Some of the monks enter the chapel.)  
(Einige Mönche treten in die Kapelle.)

**Sav.**

A - - - - men, A - -  
A - - - - men, A - -

thee we fall!  
Un - ter - gang!

thee we fall! with thee we fall!  
Un - ter - gang! zum Un - - ter - gang!

*f* (Organ) *ff* (Orch.) *f* (Org.)

men! men! With me ye swear. ye swear  
*men! Ver-eint mit mir werd' Euch*

*p*(Orch.) *f*

(Savonarola seems fired with sudden energy)  
 (Savonarola ist plötzlich von Energie ergriffen)

to fall or stand! Ay stand,  
*Tod o der Sieg! Ja Sieg,*

*Lento.*(♩ quasi = ♩) *f*  
*mf* (Org.)  
*col Ped.*

(He approaches the chapel.)  
 (Er nähert sich der Kapelle.)

— for like the Sy-rian host, let trai-tors surge a-round you, There is  
*— mö-gen die Fein-de auch, wie Sand am Meer er-ste-hen, Ei-ner*

*3* *Ped.*

one can smite and scat-ter them like chaff. To Him turn ye in  
*leht, der wird sie, wie Spreu im Wind ver-wehn, hin-auf stei-ge zu*

this su-pre-mest hour, come all and kneel be-fore the  
*ihm nun un-ser Flehn, sein Wil-le ten-ket uns al-*

(tenderly)  
(weich)(with energy)  
(energisch)

Throne, be-tide what will, my chil-dren, my chil-dren,  
lein, mag, was da will ge-sche-hen, ihr Kin-der, der

we shall cry A - men!  
Herr soll ge - prie - sen sein!

(Chorus in the chapel.)  
(Chor in der Kapelle.)

Pax ae-ter-na, re-qui-em tu pro-mittens de - fes - sis,

(All exeunt into the chapel, save Sebastiano. He remains standing with drawn sword as sentinel before the  
(Alle ausser Sebastiano in die Kapelle ab. Er bleibt als Wache mit gezogenem Schwert vor dem

Je-su, servu - lis o - pem o fer tu - is de coe - lis, Ma - ne no - bis - cum Do - mi - ne, et

porch and as the hymn grows fainter, he bows his head in prayer.)  
(Eingang der Kapelle stehen und beugt beim Verklingen der Hymne betend sein Haupt.)

nos il - lustra lu - mi - ne, No - bis Je - su da ro - bur, da nunc au - xi - li -

um, Vic-to-ri-ae co-ro-nam in om-ne sae-cu-lum.

Cor.

*pp* (Orch.)

*L.H.*

*morendo*

(A knock is heard at the gates.)

(Es wird an das Thor gepocht.)

Allegro ma non troppo.

3. Scene.

(without) (ausserhalb)

**Francesca.**

Seb. (Sebastiano startled, goes rapidly towards them) (short pause) Quick, quick'tis I! Fran-  
 (Sebastiano fährt auf und geht rasch an das Thor) (kurze Pause) Schnell, schnell, ich bin's, Fran-

Allegro ma non troppo.

Who waits without?  
Wer will her-ein?

*mf* (short pause) *p*

*staccato*

ces-ca! ces-ca! (he halts) (erhält an) *mezza voce*

She! Sie! What she, and here! At this last hour to play the  
 Was führt sie her? Naht sie sich als Spi-o-nin

*mf* *p* *sf*

(He hastily draws back the bolt and opens  
(*Er schiebt hastig den Riegel zurück*

spy?  
*miss?*

No!  
*Nein*

she is true!  
*nim-mer-mehr!*

the gates. Francesca enters quickly.)  
*und öffnet das Gitter.*

**Franc.** *Francesca tritt schnell ein.*

What!  
*Miss*

dost thou fear  
*traust du mir?*

that I bring trea-  
*Sorgst, dass Ver-rath-*

(she points to  
*sie zeigt auf*

- son with me? Nay nay!  
*ich sin-ne? Nein, nein,*

I come to warn,  
*ich komm', zu war-nen,*

to save. The  
*zu ret-ten. Das*

the open doors)  
*das offene Thor)*

(Sebastiano closes them and draws the bolt.)  
*(Sebastiano schliesst das Thor und schiebt den Riegel vor.)*

gates! quick! close!  
*Thor! schnell zu!*

Ru-cel lo set me free.  
*Ru-cel-lo hat mich be-freit.*

Een now 'tis on its  
*Das Volk ist un-ter-*

way! The mob! The frenzied mob in flood pours on,  
*wegs, siend'n! wie Wöl-len stür-men sie hie-her,*

'twill soon run  
*gar bald ein*

red with blood! *blu-tig Meer!* one fa-tal sign, *nur ein Sig-nal!* *cresc.* one word it *ein Wort noch*

waits, *braucht's,* and then, *und dann,* then, *dann,* 'tis neath Ru-cello's sway, *es ist Ru-cel-lo jetzt,* he now rules *der Florenz ge-*

Andante tranquillo.

Florence! *bietet!* List to me, *Hö-re mich!* list, while the streets with triumph *Hör! In Flo-renz tönt Siegsge-*

ring, *sang.* While he I loathed once, *Und der, den ich gehasst* your king, from sha-kent throne a *so lang, in Staub ist er da-*

ru-in falls, *hin ge-streckt,* his me-mo-ry a ve-ry shame, *sein Na-me ist mit Fluch be-deckt,* 'tis *und*